

music journal

APRIL-MAY 1959

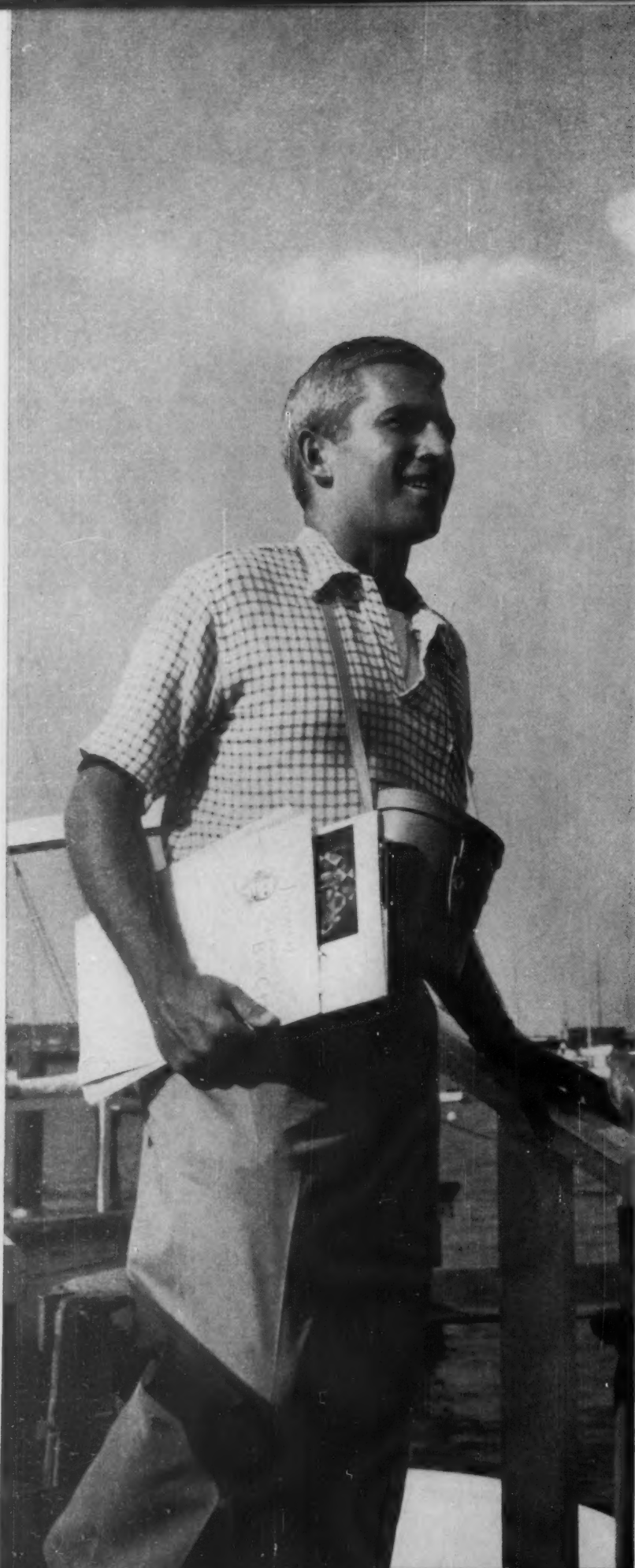
FIFTY CENTS

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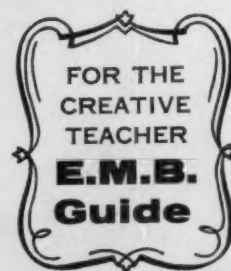
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MUSIC JOURNAL

Editorially Speaking . . .

THE most important event in April's Music Calendar is unquestionably the thirtieth Biennial Convention of the National Federation of Music Clubs in San Diego, California. It runs from Saturday, April 18, through Sunday, the 26th, with additional activities of the National Board and various committees for an extra day at each end of the official program. Headquarters of the convention will be at the U.S. Grant Hotel, with other meeting places.

The opening day, representing the California State Federation, offers a concert by the Los Angeles Philharmonic Orchestra, Georg Solti conducting, with Nan Merriman as soloist and the premiere of the commissioned *Variations for Orchestra* by Lukas Foss. Sunday, the 19th, will include the formal opening exercises, plus music and reports of various kinds. Monday's program features choral groups, speakers and soloists, including John Browning, pianist, and McHenry Boatwright, baritone.

Tuesday reaches a climax in the Gala Opera Dinner, with a performance of Douglas Moore's *Gallantry* by the UCLA Opera Workshop. Wednesday's outstanding performers are the Paganini Quartet, Ivan Davis, pianist, and Stanley Plummer, violinist. On Thursday there will be a Mexican dinner, aimed primarily at the masculine members and guests, with some barber shop harmony and other novelties. Friday promises a talk by Dr. Karl Ernst, President of MENC, a panel on motion picture music, conducted by Naomi Reynolds, and music by Marais and Miranda, as well as the Philomel Singers of Seattle. Saturday is Youth Day, and the closing programs of April 26 will present the San Diego Symphony, under George Barati, Igor Gorin, baritone, the Bach Chorus and other artists. It promises to be a most significant occasion in every way and a credit to all concerned.

FOR the month of May there will be national interest in the North Central Music Educators Conference, the seventeenth biennial meeting of this division of MENC, taking place at the Conrad Hilton Hotel, Chicago, from the seventh through the tenth of that month. The Directing Chairman is Francis B. McKeag, Assistant to the General Superintendent of the Chicago Board of Education.

Here is another program of solid value, appealing to music-lovers in general as well as the professional educators and teachers of music. There will be discussions of audio-visual mate-

rials, television, the care and repair of instruments, vocal music, strings, the dance, choral activities, community music, adult education and many other vital subjects. Speakers and presiding officers include President Ernst, Esther Ritz Collyer, Dorothy G. Kelley, Lynn L. Sams, C. A. Burmeister, Neal Glenn, G. Richard Hess, W. H. Beckmeyer, William R. Sur, John J. Grebe, Esther Duncan, Homer LaGasey, Benjamin C. Willis, Karl M. Holvik, S. Earle Trudgen, Earl W. Boyd, Geneva Nelson and Marjorie Greener.

Among the musical groups to be heard during this convention are the University of Illinois Symphony Orchestra, Bernard Goodman, conductor, the Iowa State Teachers College Woodwind Quintet, the Michigan State University Concert Band, conducted by Leonard Falcone, the Schurz High School Choir, the Northwestern University Chamber Orchestra, Thor Johnson conducting, the State University of Iowa Brass Ensemble, directed by William Gower, the University of Michigan Percussion Ensemble, James Salmon, director, and the Youth Orchestra of Greater Chicago, with Dudley Powers conducting. Other organizations participating in this regional convention include the Music Industry Council, Phi Mu Alpha (Sinfonia), the In-and-about-Chicago Music Educators Club, the College Band Directors National Association and the National Association of College Wind and Percussion Instructors. Further details are available at the headquarters of the Music Educators National Conference, 1201 Sixteenth St., N.W., Washington 6, D.C.

THIS issue of *Music Journal*, in addition to its unusual size and special supplement, introduces a new style of cover, designed by Alice Kirkpatrick. A picture of the artist will be found on page 160, at the left-hand end of a group of musical tourists guided by the editor of this magazine. (The others are Muriel Birkhead, mezzo-soprano, right, Janet Zimmerman Segal and an unidentified juvenile passenger.) Our readers' reaction to this experiment will be appreciated, with the possibility of continuation in case of general approval.

The distinguished names appearing in this issue could not possibly be listed in full on the cover or even in the double table of contents. Nor is it possible for the editor adequately to express his appreciation to the staff members and many other friends of *Music Journal*. ▶▶▶

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"MIRANDA AND THE DARK YOUNG MAN is eminently geared to the demands of the hundreds of opera workshops in the United States . . . The piece offers . . . a scaffolding for charming singing that moves along at a lively pace with bouncy rhythmic support . . . Mr. Siegmeister has written a lucid and palatable score, containing very effective passages, especially for solo voice. The last ensemble for all four voices produces a fitting climax to the whole proceeding."

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THE SPIRIT OF MUSIC

I SPEAK with the voice of the world. I am all people and all places. My life began before life was, and I shall never die though the earth be destroyed. I was given to man at the beginning of time by the Creator of all things.

My dwelling place is everywhere. I am life and death, sorrow and exaltation; past, present and future. Destroy me, and the brief candle of life would go out, for I am the flame that makes man live. I breathe life into his frail mind and give him the will to continue on the path he must tread.

I speak of peace and concord, goodness and mercy. Those who accept me accept them, for I am the instrument of Him who heals all ills. I speak in the falling leaves and waving grain. The roar of the surf is my voice; the rain and the wind are my messengers. I am quiet valleys and roaring cities,—the laughter and tears of the world. I am peace in the midst of fighting,—a refuge in a world so eaten away by hatred that it crumbles at a touch.

I bring comfort and strength to the weary of heart for I teach them the lesson of courage and faith.

I am the voice of the world, and when I speak the world listens in quietness. >>>

—Patricia Scott

The All-American Chorus, an organization composed of volunteers who share the expenses of a European concert tour, will visit ten countries between June 29 and August 21 this year. Headquarters for the Chorus is at 325 N. Charles Street, Baltimore 1, Maryland.

Baerenreiter-Verlag, of Kassel, Germany, is printing a complete version of the hitherto-unpublished works of the sixteenth-century Flemish composer Orlando di Lasso. The most comprehensive edition of his compositions to date—in 21 volumes—comprises less than half of his total output. Among the works which will be printed for the first time in the new collection are a number of Latin motets, French *chansons*, Italian madrigals, and a Grand Magnificat.

APRIL

Now music crescendos
From morning sun
Through frosted air
To drop grace notes
Of crocus . . .
Of daffodil —
To touch swelling bud
And become transposed
Into bird song
And flowering tree.

—Marjorie Bertram Smith

UNMUSICAL GENIUS

I was not a precocious child;
I never learned to play,
Though many opportunities
Were thrust into my way.

My mother was a pianist
Fit for the concert hall;
(I played on the linoleum
When I was very small.)

The neighbors' children played duets.
I heard them practicing,
But though I tried my very best
I never learned a thing.

My right hand never came to know
The things my left hand played.
I stayed upon the first year book,
And stayed, and stayed, and stayed!

One time I took my pen instead,
And wrote a bit of verse.
My teachers smiled approvingly
And said they'd seen much worse.

Since then I've sung a thousand songs
Of love and pain and joy.
Still weaving rhymes of wonderment
Spare moments I employ.

Indeed I never shall regret
The hours in practice spent,
Since I have learned to play on words,
My willing instrument.

—M. Albertina

Dr. Robert Marvel has issued a list of *Contemporary Music for Performance by School Musicians*, intended to assist elementary and secondary school teachers in selecting pieces appropriate for their students. Contact Dr. Marvel, Division of Music, State University Teachers' College, Fredonia, New York.

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- LOLLY TOO DUM (S.S.A.)
- MAID OF AMSTERDAM, THE (S.A.T.B.)
- MY WANDERIN' (S.A.T.B.)
- OLD WOMAN, OLD WOMAN (S.A.T.B.)
- POOR HOMELESS STRANGER (S.A.T.B.)
- ★ NOLA — Arndt & Skylar-Warnick (SSA; SATB; TTBB)

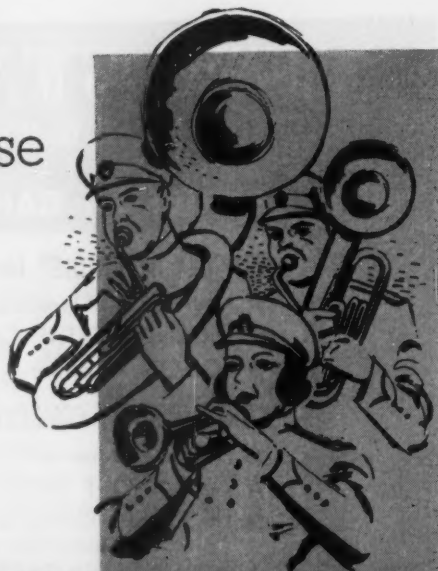
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Roger Collins

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To play an instrument is a much greater satisfaction than to click a machine on and off. Too many people know little or nothing of the enjoyment of playing the piano, a wind instrument or a stringed one.

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Do not put aside your Hi-Fi, but couple it with a knowledge of music and the art of playing an instrument; and your appreciation of the composer's works will reach a new "High Fidelity" of entertainment. ▶▶▶

Twelve composers—six Americans, one Canadian, three Europeans, and two Latin Americans—were commissioned to write new musical works during 1958 by the Serge Koussevitzky Music Foundation in the Library of Congress. Since its establishment in 1950, the Foundation has granted commissions to many prominent young composers, and many of the works commissioned have become important items of the repertoire of orchestras, chamber ensembles, and opera companies here and abroad.

MUSIC JOURNAL

AMERICAN OPERA WORKSHOP

WORKS by twenty-one American composers will be performed during the summer season of the American Opera Workshop, to commence June 30th under the auspices of the National Music Camp at Interlochen, Michigan. The operas to be produced were chosen from a total of nearly two hundred scores submitted for consideration.

In addition to filling the educational functions generally expected of a workshop, the American Opera Workshop further hopes to pass production techniques along to teachers of drama and music for use in their own schools and communities, and to find some way of bringing together aspiring composers and librettists. Says Dr. Joseph Maddy, President of the Camp: "It is a well known fact that the lack of libretti is often the bottle-neck with composers . . . perhaps with this team system, which we hope to begin in our creative writing class, we can help to develop librettists as well as composers."

Participation in the Workshop's activities will be possible on a full-time or part-time basis, and part-time employment will be available to some students. Classes will be held in all phases of operatic production, including singing, conducting, orchestra, chorus, lighting and direction, design and costuming, and creative writing. There will also be sessions on the materials of American opera. The physical facilities of the camp are extensive. Interested students should write to the Workshop, National Music Camp, 303 South State Street, Ann Arbor, Michigan.

A unique plan has been devised for those interested in supporting the Workshop's scholarship fund. For one dollar, a "Golden Ticket" can be obtained which will entitle the holder to attend every performance and rehearsal throughout the season. "It is not only the biggest bargain in operatic history," points out Dr. Maddy, "but the dollar contribution to obtain the ticket is an investment in the career of some future artist." These tickets can be secured from the Camp at the above address, but there is a deadline during mid-April, so immediate application is advised. >>>

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BASIC TAPE

ANDANTE, allegro, a cappella fortissimo, sonata, concerto, augmented fifth. . . . Do these terms look familiar to you? Undoubtedly you would have little trouble defining them. How about frequency range, wow, flutter, input, output and mixing? If you can explain these, you are well on your way to becoming an authority on tape recorders. If there is some difficulty, we invite you to become better acquainted with these technical terms which you are likely to encounter. The tape recorder is a vital teaching tool in contemporary music education, and you may well be using one already or planning to do so. You may find these definitions most helpful.

Cycles Per Second—The unit for measuring the frequency, or pitch of any sound. Abbreviated—C.P.S.

Frequency Response—All sounds have a frequency of so many cycles per second. We can hear, on an average, frequencies to about 16,000 c.p.s. Tape recorders able to produce higher frequencies should give better fidelity.

Frequency Range—The range between the highest and lowest pitched sounds which a tape recorder can produce at a usable output or volume level.

Output—An electrical voltage coming from an amplifier and normally fed into a loudspeaker.

Input—An electrical voltage fed into an amplifier.

Deck—The platform of a tape recorder on which the motor (or motors), the reels, the heads and controls are mounted.

Tape Speeds—Frequency response is dependent upon tape speed. At 3.75 in. per second the response is up to about 8,000 to 9,000 c.p.s. At 7.5 in. per second the response is up to about 12,000 c.p.s.

Mixing—Mixing means feeding more than one signal from various sources, i.e. radio and mike, into the tape recorder at the same time and being able to vary the differ-

The above appears in the second edition of the Club Bulletin of the Tape Recorder Club, 123 Sutton Common Road, Sutton, Surrey, England. The club has been formed simply to foster interest in tape recording and membership is now open to private individuals of all nations.

ent levels of each signal.

Monitoring—Monitoring means hearing a signal as it is fed into the tape recorder. Most models have facilities for monitoring either through the speaker in the tape recorder or with the aid of headphones.

Wow—Slow variations in tape speed causing similar variations in sound volume and pitch not present in the original sound.

Flutter — Very short variations in tape speed causing similar variations in sound volume and pitch not present in the original sound. (Wow and flutter are a form of distortion.) ▶▶▶

NEWS FROM ABROAD

APPROXIMATELY 500,000 Britons have signed a petition requesting that the copyright on the works of W. S. Gilbert be extended in perpetuity. The petitioners' aim is to insure the libretti of the Savoy operas against possible prostitution at the hands of producers and performers; claimants point to jazzed-up versions of the Sullivan scores (on which the copyrights expired several years ago) as evidence in support of the petition. Under current law, Gilbert's writings will become general property in 1961. The bill for exemption from the law is presently being debated in Parliament.

THE Wuppertal Theatre has just given the first performance of an opera-ballet *Ariadne*, based on Monteverdi's *Lament of Ariadne*. Monteverdi's original "dramma per musica" of 1600 was lost, and from *Ariadne's* lament, arranged by Monteverdi as a madrigal for five voices, Erich Walter and Heinrich Wendel have developed a new libretto, and Erich Kraack has composed the music.

The first critical edition of Beethoven's collected sketches and drafts is being published by The Beethoven House Association of Bonn. The first volume contains sketches and rough drafts for the *Missa Solemnis*, the *Choral Fantasy Op. 80*, the *Pastoral Symphony* and other works. Each volume of the series will contain an introduction and a critical commentary.

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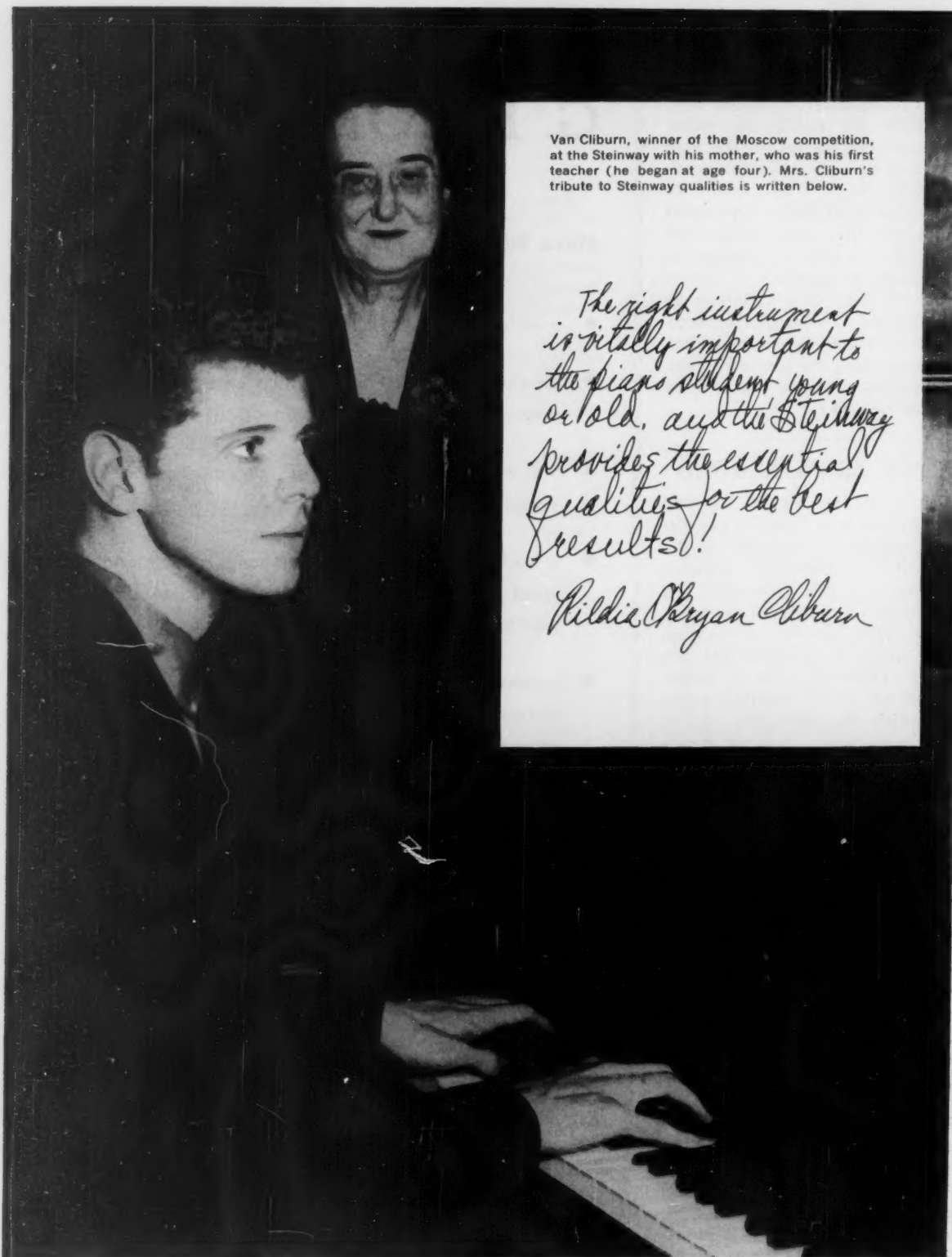
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Politicians Are Interested in Music

FRANK THOMPSON, JR.

ABRAM CHASINS writes in his book, *Speaking of Pianists*, that "American artists and intellectuals are the natural enemies of American politicians." This same point is made in a number of ways by people who should know better.

Howard Taubman, distinguished music critic of the *New York Times*, opened an article on February 22, 1959, in which he discussed music in Washington, as follows:

"Though sound is in abundant supply in the Nation's Capital, one must have sharp ears to hear any euphony in it. But underneath the tocsins of the public servants, the murmurs of the diplomats and the clamor of the politicians, one may discover, if one listens carefully, shy noises that are music. For Washington is making a determined effort to build up its musical institutions."

I do not think the most determined optimist would claim that Washington, D. C. ranks with Paris, London, Vienna, Berlin or Moscow, culturally speaking. But seeds have been sown by the 84th and 85th Congresses, and again in this Congress, which will bear fruit soon, and one of these days our Nation's Capital will cause us to blush no more.

The 84th Congress made a far-reaching program of cultural exchange with other nations perma-

The Honorable Frank Thompson, Jr., Democratic Representative from the State of New Jersey, has already made an international reputation as a sincere and persistent promoter of the cultural development of the United States of America. His record in Congress speaks for itself. Incidentally, he is a member of this magazine's Advisory Council.

nent when it adopted the Humphrey-Thompson Act. Our leading orchestras and our performing artists are going abroad under this Act, and I am proud to have co-authored this measure with Senator Humphrey.

My bill to grant a Congressional charter to the National Music Council was enacted into law. Senator Herbert H. Lehman, Senator Alexander Wiley, and Congressman Emanuel Celler joined me as co-sponsors.

The 85th Congress took other important steps. It completed the task of appropriating nearly \$15,000,000 for the Brussels World's Fair, authorized by the Humphrey-Thompson Act.

A Cultural Center

The Fulbright-Thompson Act for the National Cultural Center was enacted into law after a passage through the Congress as fraught with peril as ever attended one of the early movies, and it was rescued by a thrilling vote of nearly 5 to 1 the day before the 85th Congress adjourned.

The Immigration and Nationality Act of 1957 relaxed stringent fingerprinting requirements and permitted foreign artists to enter our country more freely.

Postal rates for music were reduced; exemptions from the tax on admissions were extended to musical and dramatic performances when conducted by non-profit civic or community associations, and, a further step in this direction, exemptions from the tax imposed on ad-



missions costing \$1 or less were approved.

Matching the National Cultural Center was a plan providing a permanent home for the 120-year-old National Collection of Fine Arts, which was adopted, thereby establishing a program of contemporary art to match the world-famous National Gallery of Art, sometimes called "the American Louvre."

In a brilliant survey published in the *New York Times* of December 8, 1958, Milton Bracker showed the depth and extent of governmental interest in the fine arts.

Perhaps if Abram Chasins, Howard Taubman and others read that article they would have a somewhat less pessimistic view of Government and art.

Already in the present 86th Congress a number of important bills have been introduced. Some of them will undoubtedly pass if our country's music and art leaders will but exert themselves, get over their self-pitying attitude, and mobilize to give them the necessary big push.

Senators Humphrey, Javits, Douglas and Murray have joined me in sponsoring legislation to establish a Federal Advisory Council on the

(Continued on page 70)

Music as Usual

WILLIAM SCHUMAN

THE democratization of music through mechanization has reached strange and astonishing proportions. Weighed against the fine contributions to our musical life of thousands of splendid recordings are the musical abuses which the use of the machine has brought. We are fortunate in our time to have music available for all and no longer limited to the privileged few. But sometimes the blessing backfires and we become a captive audience. And there is nothing democratic about a captive audience. Sound fills our waking moments to such a degree that the music which blares forth from the public address systems is scarcely noticed any more than the air we breathe, which is also often contaminated.

Literally everywhere is the incessant sound of canned music. Even into the factory music follows the worker. One such program goes under the idealistic title, "Music to make money by." It ensures speeding up the performance of the worker through the sorcery of the musicopsychologist. Students at the University of Detroit have found an ingenious answer to the problem. The student council approved the placing of three special records in a coin-operated phonograph. For the payment of ten cents it is now possible

President of the world-renowned Juilliard School of Music, Dr. William Howard Schuman, composer and educator par excellence, is recipient of numerous major honors, including the League of Composers Award (1939), New York Critics' Circle Award (1942), Pulitzer Prize (1943) and a Composition Award from the American Academy of Arts and Letters. This article was embodied in his address to the recent Biennial Convention of the Music Teachers National Association in Kansas City, Missouri.

to purchase a most remarkable recording. This recording ensures several golden minutes of absolute silence!

Clearly, music education in the United States must supply an antidote for the kind of poison I have been talking about. But there is no specific antidote that will do the trick. We need to know that all of our education in music is sufficiently effective to triumph over the cheap and tawdry with which we are inundated daily. These thoughts lead me to think, then, of music and music education in larger terms, specifically as part of the present concern with general education.

Music and Business

Perhaps you will recognize that the title "Music as Usual" has its antecedent in a phrase which was often heard during the Second World War, when one spoke of "business as usual." Is there any reason why we should not continue "music as usual"—or do the times demand a reappraisal of everything we offer in education, including music? I believe so.

In our country today, every thinking person knows that national survival itself, let alone the preservation and expansion of American attitudes toward life, depends on the quality of education we are supplying to our youth. Recognizing a problem is the first step towards its solution, and we have taken that first step. The second step is in process now. Literally thousands of serious-minded citizens are concerning themselves with education. Many qualified leaders in education and men and women who are leaders from other walks of life are vigorous in making known



—Fabian Bachrach photo

their points of view toward the solution of our problems in education. You are probably familiar with many of the ideas that have been promulgated for the creation of more effective education in America. Being familiar with these ideas, you know that they represent a wide diversity in point of view. Some of the programs would have us emphasize what are generally termed the "fundamentals" and eliminate what are euphemistically referred to as the "frills." And make no mistake about it. When they speak of cutting out the frills, they mean *you*. This challenge to the validity of music education is one which all of us will have to meet. There are certain approaches and considerations in meeting it that I would like to suggest.

I do not believe that we have to prove the validity of music as education. After all, the importance of music in man's education has been recognized for centuries. Yet men of good will and enlightenment who truly appreciate the value of music can still well question whether all the activities in today's world of music education can be defended as legitimately belonging in the curricula of our educational institutions. It seems to me that our job as teaching musicians is to demand of ourselves a thorough review of music's place in education. We should re-assess the relative merit and educational significance of our far-flung and diversified activities. Do we go on with "music as usual" by consid-

ering ourselves outside the mainstream of American education, or do we honestly join the debate and re-evaluate every facet of our activity in the light of the whole problem of America's educational systems? To recapitulate, we need not attempt in a general way to justify the value of music as education. What we do need to do, however, is to determine which of our activities can be considered basic to the curriculum and constitute significant education and which are rather in the realm of extracurricular entertainment. It behooves us to take a long, self-critical look, unencumbered with concern for the vested interests of music education's place in the schools.

We have problems of our own within our various worlds of music and music education, for these worlds are not always harmonious. The music educator, for example, is nearly always critical of the professional musician as a teacher lacking pedagogical training; in return the professional musician often regards the music educator as someone who may know how to teach but is no musician. And both the professional musician and the music educator are likely to think of the musicologist as a man of words without music, while the musicologist tends to regard the music educator as intellectually inferior and the professional musician as an uncultured athlete. The instrumental and vocal teacher often views as a waste of time any theoretical studies which are not directly related to digital or vocal dexterity; and the college music professor is prone to look upon performing techniques as secondary in importance to a comprehensive knowledge of music's history and the philosophy of esthetics. All the specialists, however, really do have one commonly held conviction—they unite in their basic disdain for all music critics, unless the notices are favorable! Virtuoso performers are notorious in their derision of their colleagues and perhaps the only member of the entire music world that I can describe with complete objectivity as "angelic" is the composer. Music, then, is manned by individuals with varying talents, allegiances and points of view. We are fortunate in working in a field that is so rich in its diversity and so varied in its emphases.

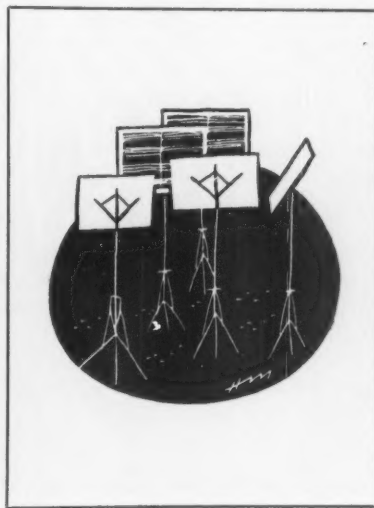
Let me stress that I have nothing whatsoever against any kind of music. To me there is no such thing as a "poor kind" of music, but only poor examples or good examples of a kind. Nevertheless, I question the extent to which popular music is now incorporated in our educational programs. What is the educational significance of using entertainment music as part of a school curriculum? If there is one thing that American students do not need in their schools it is an introduction to and practice in the arts of entertainment. We are indeed entertainment-saturated in the United States and one of the functions of the schools, it seems to me, is not to take the line of least resistance and use materials which are already familiar to the students but to expand their horizons. I am acquainted with the arguments that teachers give for including music which the students already know and love. Certainly I can see the attractiveness of using such materials as a stimulus. But, unfortunately, the stimulus soon becomes the dog and not the tail. The surest measure of a teacher's equipment in music is the extent of his or her knowledge of the repertory.

If these comments on the use of popular music seem extreme, one might make the comparison with classes in literature which substituted comics and "true story" magazines for the reading of major authors. The analogy is not far-fetched, but its cure is as difficult as its roots are deep. The emphasis should prop-

erly be on a choice of materials within the intellectual, technical and esthetic grasp of students which will have the most educational value for them. At any stage of the student's development it is possible to discover materials of distinction that also have great appeal and preclude the necessity of resorting to the easy accessibility of the banal. My concern for the quality of music used is by no means limited to the public schools. The problem of qualitative selection exists in all branches of music.

There are still leading institutions of learning in the United States with programs in music which exclude applied music. Various reasons have been set forth by many a professor as to why performance should not be given credit in a liberal arts college or university. The performance of music has been cited by some college men as essentially non-intellectual in character, that music in the university must include purely scholarly attainments as in the fields of musicology and composition, that performance should be left to the conservatory. I myself do not take this view, for as a musician I wish to see music practiced and taught and performed in any soil which affords nourishment. It seems to me that the role of the universities and colleges in music varies greatly not only in terms of their own academic standards, but even more particularly in terms of the needs of the communities in which they exist. There are the die-hards, however, who will not admit that the performance of a major work by a Beethoven, a Bach, a Haydn, or a contemporary master requires the exercise of mental powers quite aside from technical skills and emotional projection. It is difficult for some academicians to recognize perhaps that these skills are at least comparable to those required for conventional college studies in the analysis of a literary work, the solution of a mathematical problem, or the study of a foreign language. And if this comparison aims too high, certainly the performance of a major work is equally challenging intellectually to such credit-carrying courses as personal hygiene. Some academicians are suspicious of music performance because they tend to re-

(Continued on page 70)



The Self-Defeating Tax on Live Music

VINCENT LOPEZ

THE Entertainment Issue of *Life* magazine recently featured on its cover a picture of more than 1000 boys and girls playing trombones. This picture thrilled me, as I know it must have every other music-lover in this country.

After contemplating the impact of that picture, however, a very sobering thought entered my mind. Where, after graduation, could any of these young players possibly find a job if they wanted to pursue music as a profession?

I wonder how many of our over 170,000,000 population realize our Treasury Department puts a 20 per cent entertainment tax on only three things: horse racing, dog racing and live music! I have nothing against horses or dogs, but I sometimes wonder what the government has against musicians. Look what this unfair tax has done to their chances of making a living.

Since the so-called "cabaret" tax was imposed, many hotels have converted their dining-rooms (once the scene of pleasant dining and dancing) to other uses. Many more have kept their dining facilities going but without the benefit and relaxation of live music. In simple statistics, all but a mere 200 of the 700 major dining-rooms that previously fea-

As the dean of musicians serving the American public today, Vincent Lopez writes with the authority of years of experience as a pianist, conductor, composer and star of radio, television, records and the screen. The record-breaking length of his engagement at New York's Taft Hotel, following similar successes in his earlier career, speaks for itself. He has the courage of his convictions.

ture dancing have closed or have dropped live orchestras!

Take New York, for example. The Statler, the New Yorker, McAlpin, Commodore, Biltmore, Essex House, the Astor and many others have dropped their dance orchestras. At the moment there is a 5% tax by the city in addition to the 20% Federal tax, making a total of 25%! And there is a possibility that the City will increase this tax. This is only one city. Let's continue the statistics.

Loss to Musicians

On the basis of an average-size dance band and average earnings, this cutback has caused musicians a loss of \$60,000,000 a year in income . . . and at the present income tax rate, it means that Uncle Sam lost a lot in taxes right there!

But the musicians whose jobs suddenly vanished aren't the only people affected. Like the stone tossed in the pool, they're just the central splash we see and hear. What about the silent ripples that reach other jobs—the cooks and chefs, waiters, service help, suppliers of the food-stuffs, etc.? It doesn't take a long workout on UNIVAC to show that as many as 200,000 people were hurt by this tax, with the resultant loss of income of half a billion dollars! Again the Treasury loses millions of dollars in income taxes.

Do you know how much the Treasury realizes on the "cabaret" tax? Forty million a year,—millions less than the income tax return would be *without* the additional tax!

Was ever a tax more self-defeat-



ing? Did a body of taxmakers ever do such a bungled job of outsmarting themselves?

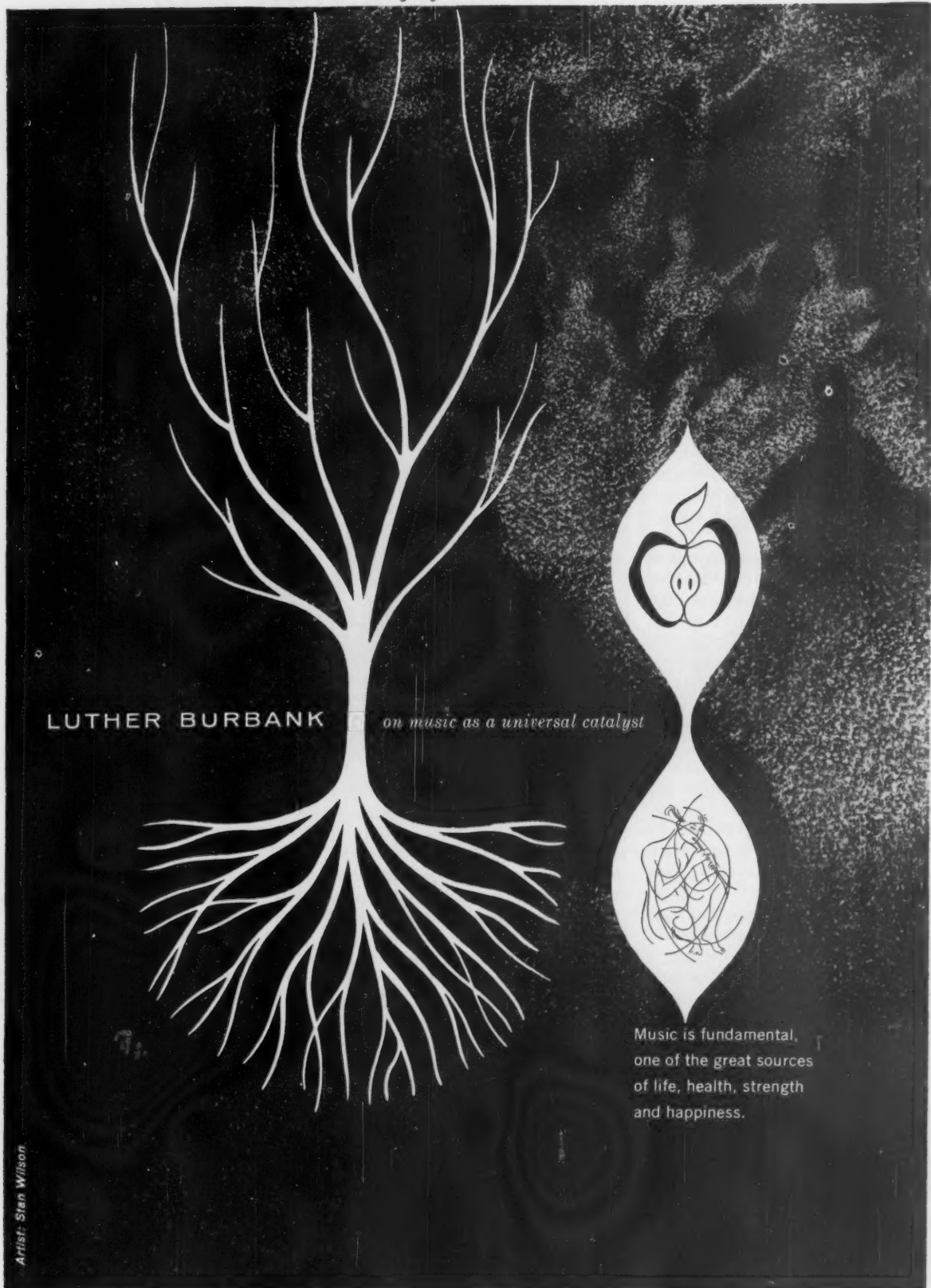
The Federal government needs more tax income today. No use quibbling over that fact,—not while the "cold war" continues.

Here's a chance to restore urgently needed tax-producing jobs to a large segment of the American working force . . . and put back the sense of dignity and security into the music business.

I'm not suggesting that the cabaret tax be repealed entirely. Just cut it back where other so-called "luxury" taxes stand, at 10 per cent, and there would be an overnight restoring of live music. Is the enjoyment of music any more "taxable" a luxury than driving a pleasure car, seeing a baseball game or a motion picture—or taking an airplane trip at vacation time? The House of Representatives has repeatedly recommended and passed this reduction in the tax on live music, and many very able Congressmen have argued the cause in the interest of equity for musicians, but the bills always die in the Senate, stuffed to death in some pigeon-hole. Why? Perhaps because a few of the senior "statesmen" of the nation equate live music with soft living—and even sin-

(Continued on page 117)

the universal language



LUTHER BURBANK

on music as a universal catalyst

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one of the great sources
of life, health, strength
and happiness.

Artist: Stan Wilson

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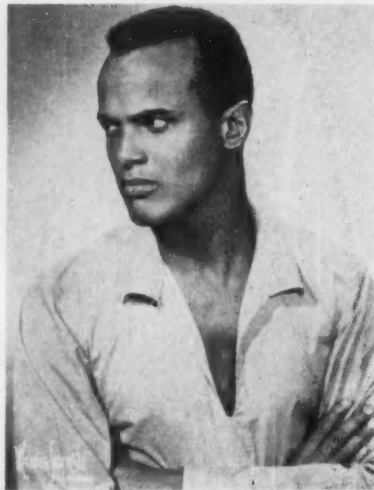
Passing Trends in Popular Music

HARRY BELAFONTE

"TURN that thing off; that's not music!" Comments such as the latter have been uttered in the American home from parents to their offspring for quite a while, to say the least. It is merely an expression of distaste for a musical trend or style that is new or different, by those who cannot acclimate themselves to a fad and the fervid frenzy with which it is greeted by youngsters.

There has always been objection on the part of parents or older folks, if you will, to the music that "the kids are making themselves foolish over." What most people don't realize, however, is that all music, if it has a basic beat, whether it be a truly beautiful song with a lasting quality, or just a noisy flash of the moment, has a basic indication of the *tempo of the times*. Our parents themselves were fervent rooters for some "new form" of musical expression when they were kids; the reaction of today's youth is in a sense a mirroring of the deeds of our parents.

Of course there is music that stays on and on. It becomes a standard for all time, a sound without age, a composition that never fades into obscurity. These are the great songs, the creative touches of genius that



happen too seldom, unfortunately. These are the exceptions, but the "songs of the day" are the rule—the pop tunes, the juke-box songs that may very well be the symbols of representation in a time capsule of today. Sure, some of it is noisy and unpleasant sounding, but it allows the kids to express themselves musically, and thereby constructively release some of their pent-up energies and tensions. I'd rather see a kid wave his arms and stomp his feet to the beat of a rock 'n' roll tune than direct that same energy into a destructive area. The idiom of rhythm and blues has an importance in American life, as did early jazz and the Charleston in my mother's day. It gives our youth a much needed chance to express their feelings. I'd much rather see them in the theatre giving vent to their emotions than not having any room for an outlet and, therefore, roaming the streets.

There are some people who hold a certain type of music responsible

for juvenile delinquency. This is sheer nonsense! A musical form cannot be held to task for causing "wildness" in youth; it is unfortunate that some of the so-called wild and irascible youth of today happen to "dig" the same music that the well behaved, normally intelligent young people do. If a gangster likes to listen to Bach and even makes a collection of all classical selections, I'm sure that no one is going to hold Bach responsible for his unwillingness to conform to society.

To a certain extent folk-songs reveal the same feeling that certain rhythm and blues tunes do. They express the restlessness of a people, the urgency of youth, the impetuosity of those who see a better life. In my constant search for suitable folk material, I come across tunes that have been sung for hundreds of years by people of individual countries, yet they retain a freshness that is truly amazing.

What I am saying is that some songs are retained and eventually adapted as part of a land's culture, while others pass quickly from the scene. Whether it be an individual tune or an entire "trend," it cannot be marked as harmful to any group.

One of the functions of music is to provide an emotional outlet. Whether this is recognized through quiet meditation or active participation is merely a technicality and dependent upon the type of music it is. The important thing is that music does afford the listener an impetus, a "mood-setter."

Unfortunately there is intolerance in music as well as in more apparent areas of public communication. We must not give in to the banal cries

(Continued on page 83)

Certainly one of the most popular artists of our time, the magnetic Harry Belafonte scarcely requires introduction. Long recognized for his artistic integrity, his sensitive and versatile interpretation of folk-music has endeared him to millions of Americans and paved the road to international fame. Motion picture star of "Bright Road," "Carmen Jones," "Island in the Sun," and "End of the World," his RCA Victor albums include "Mark Twain," "Belafonte," "Calypso," "An Evening with Belafonte," "Harry Belafonte Sings of the Caribbean" and the current "Love is a Gentle Thing."

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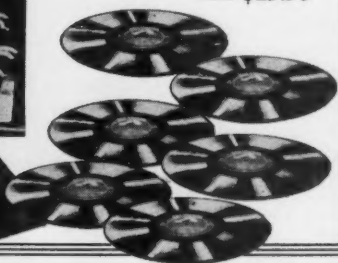
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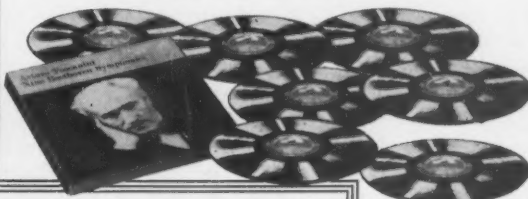
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Opera on Television

PETER HERMAN ADLER

MUSIC historians may some day decide that the medium of television has decisively influenced the whole course of America's opera development. Modernization of grand opera, leading away from the limited public of the old "court opera house" toward a mass audience, has been characterized all through the opera countries of the world by making it more intimate. (Exception: The *al fresco* production of a limited number of standard operas in Italy's open air arenas.) The large opera house, as represented in the United States by the Metropolitan, almost dictates its style by its size. It needs a large orchestra, a large chorus, and, above all, large voices. Large voices are more often than not planted in ample bodies, making fat singers and exaggerated gestures all the world over synonymous with grand opera.

Television, the newest and the most intimate of all media to come to grips with opera, dictates in a similar way its style of production. No long explanation is necessary as to why the small screen and the small loud speaker of the average receiver are not primarily suited to a big opera finale with chorus, ballet, dozens of soloists, and the physical impact of a fortissimo which usually represents the high point of such a work.

Dr. Peter Herman Adler is the Music and Artistic Director of the NBC Opera Company and left recently to conduct a number of operas at the Rome Opera House, and for the BBC Opera on his return trip. Having lent his talent to a number of seasons with New York's City Center Opera Company, Dr. Adler lately accepted the post of new conductor of the Baltimore Symphony Orchestra. The above article is quoted by permission from a recent issue of Theatre Arts Magazine.

I think we can say that the medium of television has again brought the "war" between grand opera and intimate opera into focus, a "war" which came to a head in France around the middle of the last century with the foundation of the Paris Opéra Comique. Students of music history will recall that this organization was founded with the same battle-cry which the adherents of modern "opera in English" bring into play against grand opera in the original language: that is, an interesting plot made understandable by clear diction, fine acting, by singers who look the part, presented in a scenic frame which is up to date and on a par with the contemporary theatrical style of the day.

Let us remember that the adherents of the then more fashionable grand opera had looked down their noses at this *opéra comique* style and the new works which were written for the new house in Paris. The classical example of the warfare between the two schools was the first



production of *Carmen*, which many influential critics of Paris described contemptuously as an "operetta."

Another operatic revolution took place in Russia. Stanislavsky, having firmly established his world-famous dramatic theatre, took a group of young singers and founded an opera workshop based on a fusion of the principles of French Opéra Comique and his own dramatic credo. This workshop, which developed later into the independent Stanislavsky Opera Theatre, was in pronounced contrast to Moscow's Bolshoi Theatre. By that time it had been accepted that grand opera and *opéra comique* did not necessarily have to be involved in a tug of war, but could very well supplement each other.

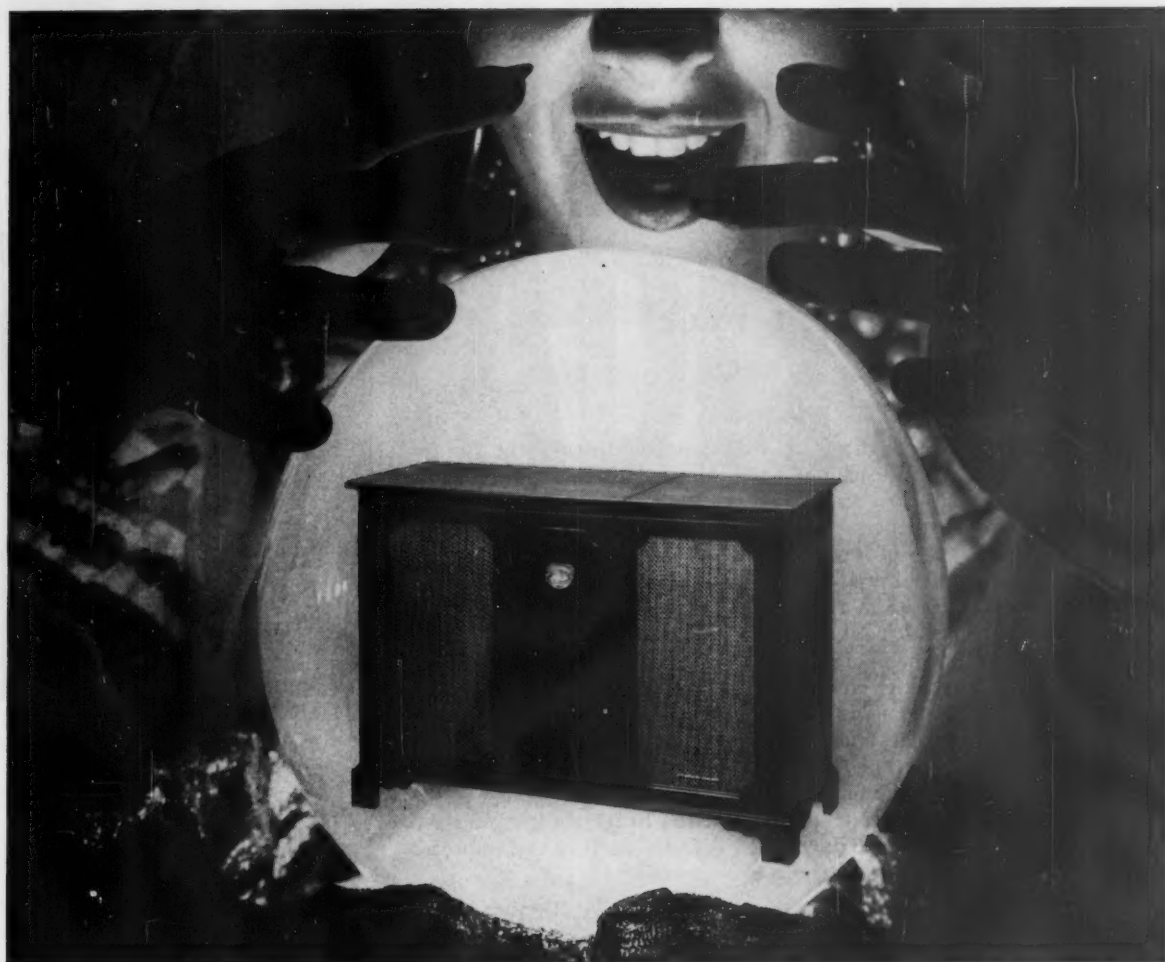
The tremendous development of
(Continued on page 74)



Patricia Neway as Lady Macbeth
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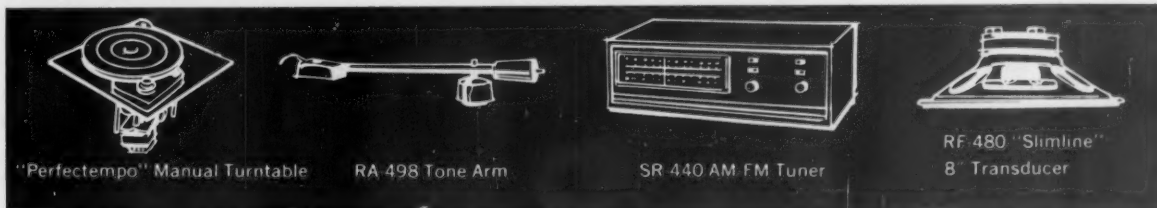
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Partnership at the Piano

ROBERT PACE

WHAT are your thoughts on using piano duets in teaching? Generally speaking, this is an acceptable idea to piano teachers, and one might expect to find several duets on any spring recital program.

But don't duets take a lot of available lesson time? And, after all, the student only has one-half of the "musical picture" to practice on during the week. What happens to the poor unfortunate who has the secondo, which is a series of "um-pahs?" What about the well-intentioned student who is always going to get around to practicing the duet, but never quite makes it? Is he wasting his partner's time and your time when you begin to rehearse the duet? And after all, is duet music really going to do our students any good in the long run? Don't they really want solos to play rather than half of a piece which they can play only with a partner? Is there enough good original literature for piano duets? Or must we resort to transcriptions which many say are of doubtful merit anyway?

In answering these questions I feel we should consider piano ensemble playing as a means, not an end in itself. This puts a different emphasis on the material, on the process of teaching it, and our expected outcomes. Very definite profit can be derived from ensemble playing or, to put it even more strongly, can be achieved *only* through ensemble playing.

Let us hope that, as a direct result of our teaching, our children will become musically literate. The ability to read music effectively has been so erroneously played down in some public school music programs for a number of years that some people are afraid to raise their

voices and to recognize the fact that a musically illiterate child is not a happy one. I mean by "musically illiterate" one who, after a systematic exposure to musical notation, is still unable to interpret the musical symbols so as to make intelligent musical sounds. To get into the specifics of sight-reading and musical illiteracy in general is not the purpose of this article. However, I do believe that ensemble playing can do much to raise the sight-reading level of our students, even though in the past it has in certain instances actually defeated itself in this respect.

A Steady Rhythm

The first prerequisite of good ensemble playing is the ability to keep some part going and to maintain an accurate and steady rhythm. This also is a first prerequisite of good sight-reading. The student who realizes his responsibility of holding a steady tempo, and of keeping the melodic and harmonic progressions moving, has gained a valuable lesson for solo playing. The fact that another person is there playing with him (preferably another student) highlights the necessity of his being a reliable individual. Why *preferably* another student? Obviously because a teacher tends to follow the student's rhythmic deviations, whereas another student will plow ahead and perhaps even have his own rhythmic imperfections. It is the value derived from each student's dealing with another at his own level that counts most in the long run. He must fulfill his part of the musical obligation or the performance collapses. We simply try a little harder when we are part of a group than when we are alone and can stop at the slight-



Badura-Skoda and Demus

—Photo, Columbia Artists Management

est difficulty and try again.

A second value derived from ensemble playing (which is actually an outgrowth of the first) is that students develop a sensitivity to voicing, phrasing, articulation and general dynamic levels. I am not implying that the mere act of putting two students together where each tries to drown out the other, or there is a shaky and erratic tempo, will increase anyone's musical sensitivity. I am saying that the potential is there if handled properly. For example, the secondo frequently has a left-hand bass line which must be balanced with the melody line of the primo. The subtle shadings in these two lines give students a real understanding of voicing problems which apply equally well in a solo piano composition or a symphony. For another example, consider the "offbeats" frequently found in the right hand of the secondo or the left hand of the primo. How often these are played in a harsh and "bangy" fashion which precludes the possibility of a beautiful melody line! What the students learn here is that the "off-beats" must be more delicately handled in relation to the

(Continued on page 100)

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A Plea for Band Contests

WILLIAM D. REVELLI



PERHAPS no single subject relating to the field of music education has been so completely, emphatically or vehemently debated during the past two decades as has the topic of Instrumental Music Contests and the more recent plan of competitive festivals.

From smallest hamlets to large metropolitan centers, from teenagers to men of sixty, from country schools to universities have come arguments proclaiming or condemning contests as a mode for evaluating the performances and progress of our school bands.

Unfortunately, like all intangibles, "facts" are difficult to "prove" and unanimous agreement is quite impossible. Yet these very controversies have played a vital part in the contest movement for they have served as sparks which have kept the light of progress burning and have contributed much to the constant growth and quality of our present-day school band program.

Perhaps the desirability of contests should be determined by our students rather than ourselves, for the truth prevails not in our personal opinions of contests, but rather in the proof of their specific values and contribution to the students' education, the school, community,

The name of William D. Revelli is synonymous with outstanding band work in America. His vision and ideals have been amply demonstrated by the bands of the University of Michigan, where he has achieved national recognition as one of our leading conductors. A member of the Advisory Council of "Music Journal," Dr. Revelli is Founder and Honorary Life President of the College Band Directors National Association.

teacher, conductor and State.

Assuming that this viewpoint is just and acceptable, the issue becomes not an argument that is concerned with personal opinions or attitudes, but rather a realization of the true values and weaknesses of instrumental contests as they are related to our present-day educational objectives.

The Simple Truth

If we will waive all personal prejudices, avoid individual feelings, and consider only the worthy and actual tangible facts, we should eventually arrive at the simple truth of our problems. When that has been achieved, we undoubtedly will find the following question awaiting our answer: "Do or do not instrumental contests legitimately contribute to the moral, spiritual and musical growth of our youth, home, school and community?" If our present-day contests fail to realize these objectives, then steps should be taken to inaugurate a more satisfactory means for achieving such goals. However, until such evidence is advanced, it is important that we continue to study our present program and through united effort and co-operation do all we can to improve it.

As a "battle-scarred" (and often scared) veteran of many district, State and National contests of a bygone era, and as an adjudicator of contests of recent years, perhaps a personal evaluation of the assets of contests would not seem illogical or impertinent. However, before proceeding, may the writer hasten to add that the following observations

do not represent *personal opinions* nor *arguments* for or against contests, but are *simple truths and facts* which he has experienced during his ten years of participation in contests throughout the Nation.

Every teacher surely recognizes the necessity and values of motivation; since competition is a most effective motivating force for students, it seems only logical that it be employed as a tool for stimulating their interest in music. Almost every one of us is born with an inherent desire for competition and enjoys the opportunity to participate in activities which employ some form of competitive action. For a specific example, let us but observe the vast millions of young Americans who daily crowd playgrounds, gymnasiums, community centers, gridirons, tennis courts and baseball diamonds to participate in sports that are competitive in every sense of the word.

Instrumental contests, whether they be solo, small ensemble, or major band events, have long served to motivate the interest, application and progress of young school musicians and conductors everywhere. Although some few highly gifted students may not require this particular means of motivation, and are blessed with natural musical talents that may require no stimuli to enhance their musical interests, the fact remains: the majority of the students of our school bands are not so endowed, and neither do they plan to pursue music as a profession. Their interest in musical performance is merely passive, and the astute teacher recognizes this fact
(Continued on page 92)

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From Chorus to Recital

WALTER CARRINGER

SO you're singing in a glee club or a chorus! And you are wondering if the way leads to the opera house or the concert stage. Are you on the right track? Are you wasting your time? The answers are clear.

There are many roads to a successful career and this is one of them. Dr. Sigmund Spaeth points out in his book, *Opportunities in Music*, that to become a professional musician one must either have money oneself or a sponsor to finance schooling, auditions, performances, etc., or incorporate oneself into a money-making business to obtain the needed funds.

Choral organizations have seen the beginnings of a number of prominent artists. Lanny Ross was a member of the Yale Glee Club. Nelson Eddy sang with the Orpheus Club in Philadelphia. Marshall Bartholomew, Lambert Murphy, Wilbur Evans and John Barnes Wells were members of the University Glee Club of New York. Many others will come readily to mind, including on the feminine side Adele Addison and Dorothy Maynor, both originally in the Westminster Choir.

These artists are outstanding in their fields. No one could question their eminence. Remember, however, that they were not the only members of their choral groups. They had the individuality, the determination, or, if you will, the durability to withstand the strain, the work, the dis-



—James Abresch photo

appointments that are inevitable if one has a worthwhile goal in mind.

Individuality is admittedly a part of the nature of an artist. It is the characteristic that makes one stand out among others. At the same time, no artist can always be alone. He must learn to work with others. Nowhere can he learn this better than by being one among many in a choral group. Call this tolerance or humility; it's just plain common sense.

Moreover, one should always be grateful for the solid musical foundation which a singer gains in a choir, the consciousness of musicianship, the sensitivity toward intonation and the knowledge of language pronunciation, foreign and native, which years of chorus work provide.

As many have, I began my formative singing in high school and the church choir in my home town of Murphy, North Carolina. This continued at Western Carolina College.

It was during my student days at Columbia University that my first major step into the concert world took place. I auditioned for and joined the Robert Shaw Chorale. On the first tour I made with that organization, Mr. Shaw gave me solo tenor assignments. For three years I sang solos with the Chorale in nearly every state. My musical insight grew during this time, as we sang great music of wide variety under the guidance of a sensitive artist. My musical vision broadened and my understanding deepened.

Professional choral singing, let's not forget, affords the privilege of devoting each day fully to music, of steeping yourself full time in the field to which you wish to give your life. This is very important. All things being equal, it is bound to cut down the length of one's apprenticeship. I believe it did for me.

It stands to reason that if you must support yourself through employment unrelated to music, a large portion of your energies and time must, perforce, be channeled away from your major goal. This can be costly. A professional chorus singer, since he is already maintaining himself through music, constantly meets people in the world of music, appears in different music halls, even though part of a group, and is already living a music-centered life. The transition from such a group life to the music-centered life of a solo performer is far less of a major change than for the worker in an unrelated field.

So this boils down to the fact that you singers who aspire to a solo artist's career, who are now singing in first-rate professional organizations and the famous collegiate and social choral groups, are on the right track; you are not wasting your time. >>>

Walter Carringer recently made his New York debut in a song recital after filling innumerable engagements as a choral singer and soloist with choral groups. These included 15 appearances in Town Hall and three in Carnegie Hall. He is now on tour, following an award by the Experimental Opera Theatre of America. The New York "Times" called the debut of this tenor "a most impressive one."



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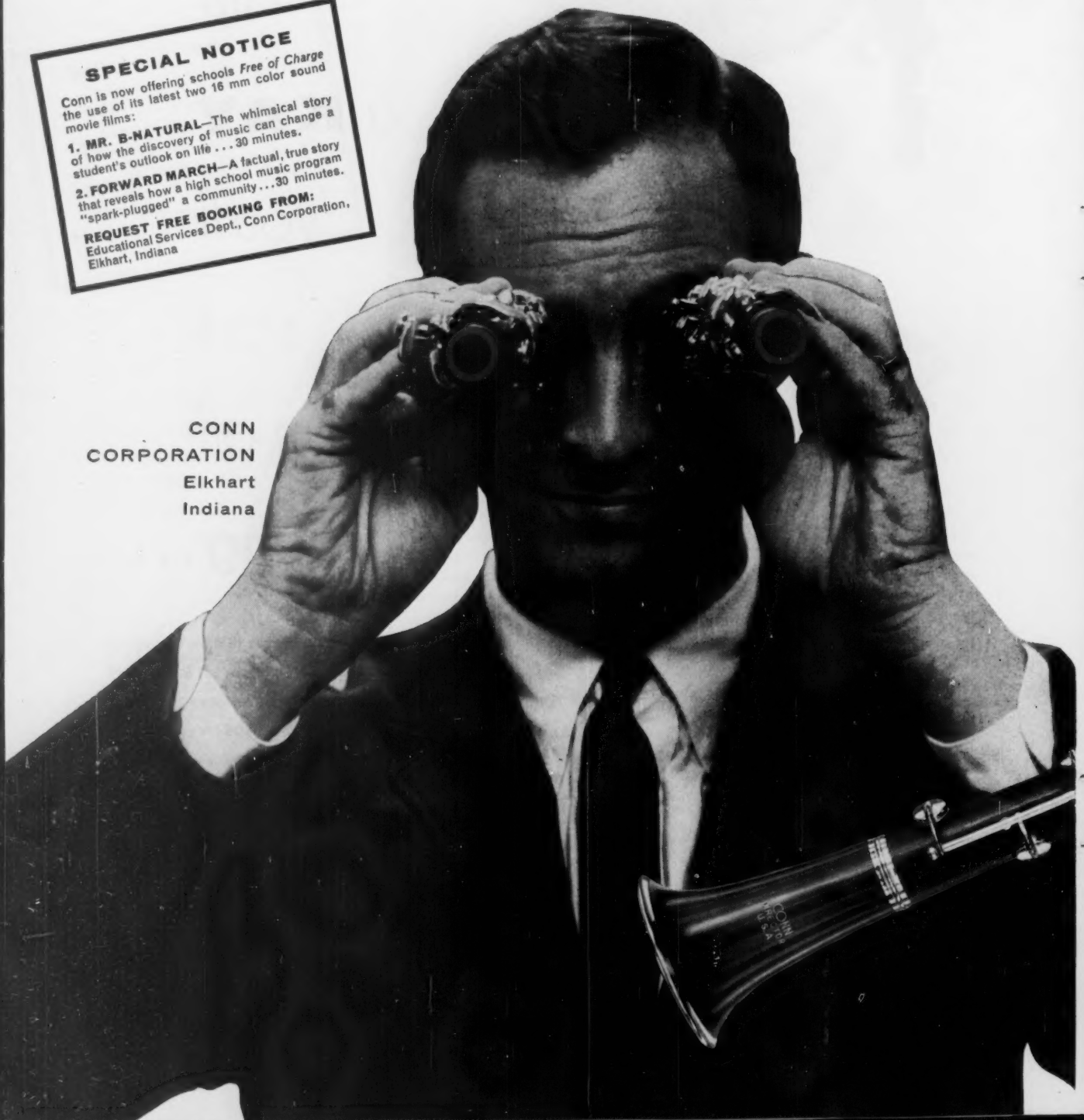
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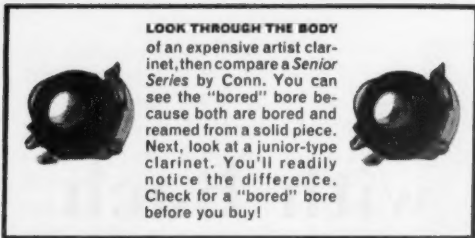
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Comparing Handel with Bach

PAUL NETTL

IN trying to delineate the character of a particular personality it is often practical to confront it with another of comparable properties. Thus, the confrontation of Handel with Bach suggests itself quite inescapably, for both were born the same year (1685), in the same country, and both—in many respects—were active in the same field. Both are embodiments of the Protestant spirit of their times, and though the dates of their deaths do not coincide completely, they are not far apart either. Bach died in 1750 and Handel nine years later. Now, while Bach came from a family that represented a veritable dynasty of musicians—his ancestors were a tribe of central German organists and cantors—Handel's family was completely devoid of musical interests.

As we discuss the differences between the types represented by Bach and Handel, we are struck by the observation that Bach started his career with the organ and the cantata and that these two remained the cardinal points of his entire creative activity. Handel, on the other hand, did not go to Hamburg to perfect, under the guidance of Reincken, his mastery of the organ; he wanted to acquaint himself with the opera (which was flourishing at the time in the Hanseatic city on the Elbe river); he meant to try his hand at dramatic forms. Reinhard Keiser and Johann Mattheson were at this time the leaders of the Hamburg opera, which—not unlike the opera at Venice—had been set up by the townspeople, for the townspeople. It was sung in German. The standards of action and declamation were deplorable, and there is an extensive literature on this subject.

Just as Bach never set foot out-



side the land of his origin, so he also never thought of seeking the opportunity to work in the field of dramatic music, for the opera was a product of the Italian Renaissance and of the Baroque, and Bach—the German organist and cantor—could never warm up to it. What did he have to do with Greek and Roman mythological and historical subjects? How could he have been interested in glorifying Nero's and Poppea's escapades? What to him were Agrippina and Xerxes or the magic gardens of Armida and Alcina? In his library he had the writings of Luther, of Johannes Tauler, of Paul Gerhardt, and there just was no room there for all those other things.

Quite in contrast to all this, Handel felt strongly attracted by the vast expanse of Italian opera, with its motley crowd of men and women from classical antiquity. Evidently, the German opera at Hamburg could

not satisfy him in the long run, especially after he had produced two operas of his own (one of which, *Almira*, has come down to us). So he decided to take that trip to Italy which, at the time, was an absolute "must" for every German musician (and non-musician, too) who felt the urge to break the narrow bonds of his homeland and attain the freedom of a higher spiritual sphere. It is impossible not to think in this connection of Goethe, Winkelmann, Mengs, Tischbein, Kandler, Moritz, Dittersdorf, and—with wider association—Lord Byron and Mendelssohn. Of course, we must not forget that quite a number of German musicians displayed a very pronounced dislike for Italian music. The names that come to mind at this point are naturally the names of cantors and organists like Kuhnau, Telemann, Keiser, and obviously Bach himself. As a matter of fact, if we may trust Handel's biographer, Mainwaring, then it seems that Handel himself was by no means convinced that his trip to Italy was a professional prerequisite.

Handel stayed in Florence, Rome and Naples, but also in Venice, where he achieved one of his most triumphant successes with his opera *Agrippina*, performed on December 26, 1709. The most prominent singers participated, and the public worked itself into a state of hysterical ecstasy. In a sense, this triumph marked the conclusion of Handel's journeymanhood, and by way of Hanover and Düsseldorf he now moved on to England, with recommendations from Count Kielmannegg, whose sister was close to Prince Elector Georg of Hanover, the later King George I of England.

This is not the place to take up

Handel's career in England in detail. His life was a dedicated struggle for the opera and later on for the oratorio. Here in England, Cromwell's revolution and the hegemony of anti-artistic Puritanism had paralyzed all musical life. Actually it took England more than another hundred years to catch up with what it had lost. It is of course true that the Restoration and the rule of Charles II (1650) enabled the genius of music to recover some of its lost positions, but even Henry Lawes, John Blow and Henry Purcell were not able to re-establish for the English nation the cultural brilliance of the age of Queen Elizabeth. French and Italian influences prevailed over domestic talent, and thus Handel—in a sense—moved unopposed, as it were, into the vacuum which Calvinist passion (and frigidity) had wrought.

What was the spiritual and cultural state in which Handel found England when he arrived there? Great Britain was the coming power, accumulating wealth and prestige. The two Georges of Hanover, who hardly knew English, let Parliament rule, which in turn was subject to the almighty Prime Minister, Sir Robert Walpole. London was the biggest city in the world, boasting at the time of Handel's arrival something like a half million inhabitants. Walpole's rule and the expanding prosperity were associated with wave upon wave of vice and corruption, and these—jointly with the innate British traits of skepticism and criticism—were responsible for the growth of a flourishing satirical literature. Dryden, Wycherly, Congreve, Pope, Swift, Defoe are just a few of the names that come to mind. Addison and Steele, with their periodicals, *The Tattler* and *The Spectator*, must be mentioned at least in passing.

Now Handel presented his operas to the pleasure-loving upper crust of London town. His early successes, however, were not enough to cover up the fact that Italian operas with their lack of realism were basically something uncongenial to the British public and that it was really only a thin upper crust that applauded such tinsel and make-believe. Handel was regarded as an exponent of the "ancien regime," of which the opera was the established symbol. The hostile attitude toward the House of Hanover, which was



George Frederick Handel

typical of large segments of society, was something the foreigner Handel likewise got a taste of. Furthermore, there seemed to be a sort of affinity (in the public mind) between the corrupt aristocracy and the opera. So Handel's bitter struggles against his rival Buononcini were followed by the heaviest blow against him and his opera: the staging of the *Beggar's Opera* on January 29, 1728, at Lincoln's Inn Fields Theatre, which was under the direction of John Rich. One of Handel's semi-rivals, the German Christian Pepusch, was responsible for the score, John Gay for the exceedingly witty text. The success was tremendous, and a London wit found the happy phrase that the *Beggar's Opera* had made "Gay rich" and "Rich gay." It was, by the way, one of the first operas to be performed in America—a bad omen, it has been said, for ever since opera has had to go begging in this country.

From this experience and from a number of other failures, Handel derived the only possible conclusion: that the opera was after all a thing not destined to thrive on British soil. For, in spite of the worldliness of life, in spite of the prevailing prosperity, in spite of the freedom of thought, and in spite of all the tolerance that characterized the British, they yet had somehow very deep roots in the Puritan tradition. Their Puritanism was waiting for its artis-

tic redemption, and Handel's oratorio brought it. Here we must refer back to the master's Protestant past, especially his contact with Franckean Pietism at Halle and the concomitant propagation of an active form of practical Christianity. This sort of active Christianity was very close to the idea of the oratorio. The number of oratorios produced in London for charitable purposes is legion. In 1749, for instance, the *Fireworks Music*, together with the anthem, "Blessed are they who consider the poor," and selections from *Salomo* were presented as a benefit performance for the Foundling Hospital. In May, 1746, Handel donated a new organ to that same hospital. He inaugurated it in 1750, playing himself—for the first time after many years—the music of the organ in the *Messiah*, with all proceeds going to the hospital, to which, furthermore, Handel donated regularly the sum of 500 pounds. It became known that Handel's last will and testament gave the hospital the score of the *Messiah*, which amounted in practice to all the rights in performances of a work comparable to, let us say, Wagner's *Parsifal*. To get this matter neatly tied up, the overzealous administrators of the hospital thought of taking it to Parliament and to have a sort of "Lex Messias" enacted. When Handel learned about this, he was furious and exclaimed: "What the devil are the foundlings trying to do with my music in Parliament? To hell with it all! My music is not to be taken to Parliament."

Looking over the list of Handel's oratorios that were performed in London, we find ten with Pagan or Christian subjects and fourteen with subjects taken from the Old Testament. With the exception of the *Messiah*, the great Old-Testament oratorios are by far the weightier group. The New Testament supplied only the subjects for the *Messiah* and *Theodora*. This should not surprise us too much, for the British—with their Calvinist background—have always ascribed much greater importance to the Old Testament than holds true in Catholic or Lutheran lands.

The chorus, which has always been of much greater consequence in England than in any of the countries
(Continued on page 82)

Who Should Teach the Electronic Organ?

MARY RUTH McCULLEY

WHO is playing the electronic organ today? A multitude of church organists, music students in high schools and colleges, staff organists for radio and television stations, and an ever increasing number of laymen who have chosen organ study as an avocation. Who will teach this multitude? Ideally, the one who has had opportunity to study with a fine teacher, completing the required course of study as suggested by the college or university, and one who plays very well.

But the ideal situation doesn't always prevail. Several of our more advanced students are teaching in their home towns, simply because there is no qualified teacher in the town. More and more electronic organs are being purchased throughout the country. The instrument has plunged us into a new and challenging era.

First, let us examine the church music situation which actually exists in small villages as well as large cities. The church buys an organ. The pianist is asked to play it. Recently, I heard a service played by such an organist. The service began with a Prelude of no consequence. Registration consisted of soft foundation stops and tremolo. The tempo of the hymns was deadly and completely unrhythmical. This same registration continued through a

solo accompaniment and through the offertory. Occasionally, a furtive glance was directed toward the pedals and the left foot played in a hit and miss fashion. If the note proved incorrect, the foot was quickly withdrawn; if correct, it remained there briefly.

Thus, the service progressed. Not once was the registration changed, not once was the rhythm confident and definite. To my certain knowledge, this organist knew her extreme limitations and each service was a "trial by fire." My heart ached for her and I came back on campus determined to improve the situation as best I could. After this experience, I resolved that even if I know that I shall have a student for only a semester or perhaps a year, I shall introduce hymn-playing as soon as possible. We share the conviction that nothing is so important to the service as the preparation and playing of hymns.

A Teacher's Duty

One doesn't have to travel far before finding those individuals who know they shouldn't attempt to play in public worship, who shouldn't attempt to teach, and yet these same conscientious people know that if they refuse to give their services there is no other person to assume the responsibility. What about these people? They are teaching every day. How should they proceed?

If I were in such a predicament, I would purchase a book similar to Clarence Dickinson's *The Technique and Art of Organ Playing*, and read the detailed and enlightening discussion in the first section. Then I'd



master the material to the best of my ability. From a reliable source, I'd secure the name of a teacher who would hear me play, clear misunderstandings, help me to formulate lesson plans for technique and repertory, and promise to keep me informed of master classes and workshops near my home. I would subscribe to professional magazines, build a record library, and devote myself to daily practice. This plan isn't the perfect answer, but it launches the beginner on a safe, sure course.

Not all of my students have four years of organ study. We work on the premise that as students establish homes of their own throughout the region they will be equipped with a basic understanding and will be prepared to serve their churches and schools. We trust that they will continue to study as circumstances permit and that they will do consistently better work.

The personal conviction is deep.
(Continued on page 112)

Mary Ruth McCulley, holder of an M.M.E. from Oklahoma University, teaches organ and music education at the West Texas State College, Canyon, Texas, serving also as organist for the Polk Street Methodist Church there. She offers some practical suggestions to those who may be called upon to teach the electronic organ.

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Fun with Music Theory

MARGARET KINNE

A SUCCESSFUL start in a ninth grade theory class is largely dependent upon the enthusiasm and "gimmicks" introduced by the instructor. Salesmanship is as vital here as in any music store sale. Certainly, some work will be required of everybody, but it need not be monotonous. Creating and retaining interest in theory requires hand-minded activities as well as ear and eye-minded ones.

A set-up of two days' theory plus three days' singing fits most schedules for ninth-graders. To get off to a good start, a little curiosity whetting does no harm. One can mention the unexpected, odd tools to be collected for later use, i.e., 8 buttons, a black crayola, a compass and a ruler. A few games can be demonstrated in brief, such as the one sold commercially which works much the same as "bingo".

Sometimes interest in symbols can be created by playing a joke on some bored but good-natured piano student. Put a note on a clefless staff, then ask for the letter name. You can usually count on some surprise if you casually place a bass or alto clef on the staff after she has thoughtlessly named it according to the treble clef.

To capitalize on the new interest, the class may begin by drawing staves and clef signs, using the public school music method, filling a line

Margaret Kinne is the vocal music instructor in the high schools of Dewey, Oklahoma. A graduate of the State Teachers College at Pittsburg, Kansas, she is currently working on a master's degree from the University of Oklahoma. Her specialty has been the development of girls' voices.

or so with each of the commonly used ones. These might be put in the hall display-case later as an encouragement to neatness. It is probably best to demonstrate only as many items as they are able to practice in a class period in order to keep down discouragement. The quicker students can often help the slower ones. A clearly explained reason *why* for each item learned is a must.

Contest Review

After staves, clef signs, notes, rests, sharps, flats, etc., are finished, a contest review at the blackboard is a good idea. Each girl from a side draws whatever is called for, and the first one finished correctly wins a point for her side. Then should follow the naming of lines and spaces. The contest idea works here as well. In this project, the winning side makes the longest combined list of acceptable words from the musical alphabet. One year this activity created so much interest we were forced to resort to Webster's Unabridged to settle some of the controversies.



Students enjoy a relay at the board to see who can put a given word on the staff first, so the competition idea can be used again. First the letters are placed on the staff; later, notes. To keep interest in note reading, the group may split up into committees of five or six and construct a flannel board with sets of cards for each of the notes, a treble and a bass clef sign, and sets of sharp and flat signs. Classes seem to take more pride in these than something one could purchase.

To make use of current music, students like to clap out rhythms of various songs for others to guess, no matter if quite often inaccurately.

At the beginning of the second semester, a study of several types of keyboards is a good idea. The students concentrate on the piano keyboard since it is the most common. Using construction paper, 8 by 24 inches, each person draws a one and 1/2 octave keyboard, coloring the black keys with a crayola. Each also furnishes a ruler and eight shankless buttons to lay out patterns later. The object is to learn the letter names of the keys and find out why certain ones must be sharped or flatted to make a song sound right. The buttons help them see what they hear played on the piano.

To do this, they first learn to locate the basic notes on the keyboard, C and F, making a contest of locating all notes correctly by placing a button on the letter name called. Pupils who already read notes act as checkers. Someone works at the piano in order that they *always* hear how it sounds.

(Continued on page 81)

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A Doctor Looks at Beethoven

IRVING WILSON VOORHEES, M.D.

As a student of otology in Vienna many years ago, I became interested in Beethoven's health background, and especially in his deafness. The family history was not good. His father was an alcoholic; his mother was tuberculous. The paternal grandmother was of low social status, and drank freely.

The composer himself was a chronic invalid most of his life. He suffered from colitis and cirrhosis (hardening) of the liver. Some physicians, studying such reports as are available, thought that a chronic intestinal toxemia might have caused the deafness. In his Will, dated October 10th, 1802, he laments: "I take leave of Thee, Life . . . I am departing etc. . . ." He lived for 25 years thereafter!

Beethoven never got on too well with his medical advisers. One of them he called "a most perfect ass" because he advised cold sponge baths when warm baths should have been better. . . . The deafness seems to have become noticeable in 1799. The development was slow, yet it had made him very unhappy within a year's time. He gave up all plans for world travel, and enjoined everyone to keep his deafness a secret. He experienced dizziness, with a whirling sensation, a sure sign of auditory nerve degeneration. By 1810 everybody knew he was deaf, and he wrote to Dr. Wegeler, "I should be the happiest of men had not that demon taken possession of my ears." He wrote Charles Beate that the cause was laid to the aggravation he had over a *primo tenore* who so enraged Beethoven that he threw himself upon the floor, and, when he arose, found he was deaf. . . . An unlikely story!

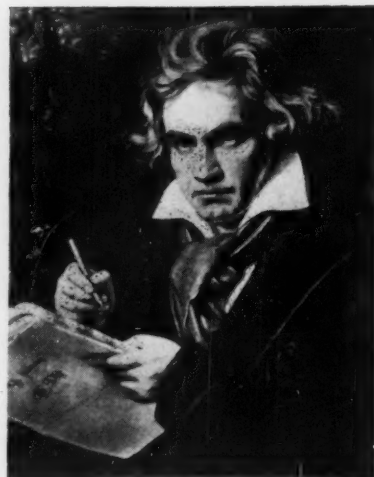
Physicians were always among his best friends. One of them, a Dr. Van

Swieten, gave little musical parties in his home, to which Beethoven was invited and asked to play. The host had such an insatiable appetite for music that he would detain Beethoven long after the other guests had gone and almost compel him to play Handel or Bach or the Italian masters far into the night.

In 1808, while conducting his Fifth Symphony for the first time, he upbraided the orchestra for its "stupidity," and knocked over the candles on the piano. Fortunately there was no fire. His deafness was then almost complete. He was besieged by the fear that he would die of apoplexy (a stroke). . . . Writing to Dr. Bach he said, "I believe . . . that I cannot escape an apoplectic fit, such as my upright grandfather had and to whom I bear a likeness."

Serious Illness

The summer of 1826 marked the beginning of, the end. There were bad nosebleeds, probably from high blood pressure, and ascites, filling of the abdominal cavity with serous fluid, sometimes called "dropsy." He spent some time at Gneissendorf, a health resort, but grew impatient and left for Vienna on a cold December day sitting on a milk cart which he called "The most miserable vehicle of the Devil." They stopped for a night in a cold, barren village inn without heat or "conveniences." A severe chill and pains in the chest were experienced when he arose to continue toward Vienna. He went to bed there with a definite pneumonia which, however, subsided on the 7th day, "by crisis" as physicians now say,—that is the high temperature drops quickly and improvement is noticed. This is particularly true of so-called lobar pneu-



L. v. Beethoven

monia. . . . However, a complication arose in the liver, with the ascites and abdominal distress he had known so often before. . . . The fluid was drawn off several times with temporary improvement, but an early return. . . . At this time he was heartened by a gift from the London Philharmonic Society which had already purchased several of his works. The old desire to compose came over him, and he pledged himself in token of warm gratitude to compose a new symphony or an overture, or "something else which the Society might favor, if the Almighty will give me health." Alas, he did not know that he was then on his deathbed; the end came on March 26th, 1827. He was only a few months past 56 years of age.

In similar cases of deafness, the modern otologist seeks to prove or disprove evidences of syphilis, since syphilization and civilization have come down the ages "hand in hand." It is not necessary that one break moral laws in acquiring this disease. It is often found in those of high moral standards who have acquired it innocently from utensils or unknown contacts. In those days of

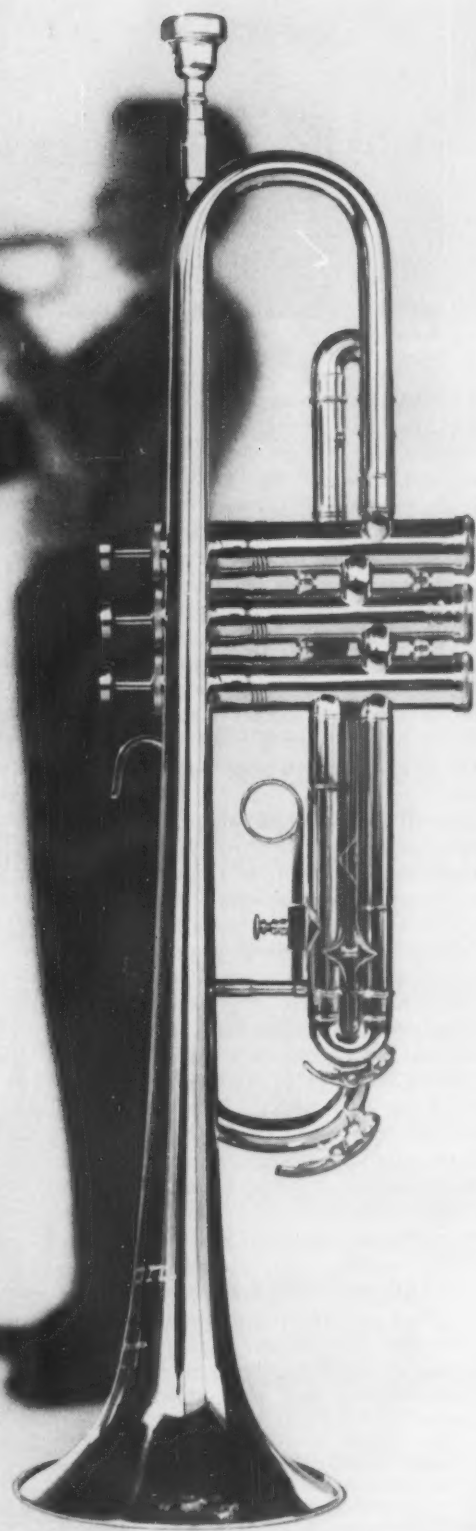
(Continued on page 109)

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A Versatile Trombone Ensemble

PAUL TANNER



A FEATURED spot was given to a work entitled *The History of the Trombone* in a 1958 performance of the U.C.L.A. band. At this point in the program eight trombone players stepped to the front of the stage and were joined by a narrator for a production number that I had arranged for this group. The narration was given against a background of appropriate musical bridges and traced the use of the instrument from its earliest stages to that of the present day by introducing excerpts from the most important trombone literature.

Because of the success of this performance and immediate requests for the trombone ensemble from neighboring educational institutions, I began to search hurriedly for material to be played by such a large group of trombonists. There is much literature available for two, three and four trombones, but very little, if any, material for a group of a larger size. The only answer to our problem was to write a library. I have adapted and transcribed works that I felt were appropriate for our use, such as a Gabrieli antiphonal work, Villa-Lobos' *Choros* for eight cello, a portion of Purcell's *Dido and Aeneas* (originally written for soprano, strings and a harpsichord) and many other works from traditional literature. We also play many original works; one that we use both as a production number and as a clinic

exhibition is called *The Practice Room Sequence*. We introduce this number with an explanation of the various methods of practicing trombone and describe the advantages of players, practicing together.

We use a group of players to demonstrate the values to be obtained from practicing chorales together; another group will show the methods of practicing canonic types of passages. A third group will use the traditional method of scale-wise exercises; and, as the last example, we show the advantages of practicing melodic Etudes. We then have the listeners picture themselves walking down the hall of the music building and opening the doors of these various practice-rooms that they may hear all the separate groups practicing. All of the music is original and is written in such a way that all parts of the composition can be played together, blending into an

interesting listening experience.

One of the big problems with an instrumental group of this type is the production of enough of a variety of sounds for an hour's program. However, we solve this problem by the use of dynamics, voicing and changes of pace, style and mood. I have always believed that most people, both musicians and laymen, are not fully cognizant of the possibilities of the trombone. Our performances give us the opportunity to demonstrate the many colors and potentials of the instrument that are not ordinarily recognized today. The composition classes of the university have considered our group a chal-

(Continued on page 105)



The U.C.L.A. Trombone Ensemble

Paul Tanner teaches and lectures at UCLA, but is also on the musical staff of the Paramount Theatres and American Broadcasting Company in Los Angeles. A Curtis graduate, he played for four years in Glenn Miller's band and later under Leopold Stokowski, Eugene Ormandy and other famous conductors.



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When Is a Flute Not a Flute?

HARRY H. MOSKOVITZ

WHEN primitive man first discovered that a musical tone could be produced by blowing a stream of breath across the sharp edge of a hollow reed (or bone), the flute was born. It was soon learned that tubes of different lengths gave different pitches. By fastening several different sizes together, side by side, and blowing across their tops, it was possible to play simple melodies. Such an instrument is still being used today in some parts of the world. Known as "Pan-pipes," it is played in gypsy orchestras in Europe.

It was soon discovered that holes bored in the side of the tube and stopped with the fingers served to lengthen or shorten the tube with corresponding changes of pitch. This was a much simpler arrangement than using a separate tube for each note. The next step was to fashion a mouthpiece through which the breath could be more accurately directed against a sharp edge near the top of the tube. This became the recorder, the flageolet and the simple "penny-whistle" of today.

However, a fixed mouthpiece, while making it simpler to produce a sound, had certain disadvantages. It permitted little control of the tone quality and the pitch. If one blew too hard, the pitch would rise. By blowing even harder, the note would become an octave higher. By blow-

ing too gently, the pitch would drop. It was not possible to make a crescendo or diminuendo without changing the pitch. That is why you see no expression marks in recorder music.

Some genius discovered that this problem could be solved by making a hole in the side of the tube and blowing across that instead of over the top. One end of the tube, near the new blow-hole, was stopped with a cork or plug and by drilling six holes along the tube for changing notes all kinds of tunes could be played. This is basically the fife of today. The advantage this lateral blow-hole (embouchure hole) gave the player was tremendous, for he could now change the pitch, loudness and quality of his tone by altering the size, velocity, angle and shape of his breath stream.

There were many changes in the



design of these embouchure holes as the years went by. Gradually, leading flute-makers arrived at designs that are fairly similar to each other. Some of the makers of cheap flutes do not seem to realize the importance of this embouchure hole and do not take the time to make it properly. Such an embouchure hole will make a good flute play badly and if it is a bad flute to begin with, you really have nothing to work with. Students with such instruments usually get discouraged in short order.

When attempts were made to extend the range of the flute, keys were added by various experimenters to make it possible to play in all tonalities. But the flute remained a clumsy and awkward instrument until

(Continued on page 72)

The author of this practical article is President of the New York Flute Club and has played in such orchestras as the NBC Symphony, St. Louis Symphony and New York City Opera, as well as on the Firestone TV programs. He is widely known as an expert on modern flutes and their ancestors and outspoken in his views.



—Photo by Lenore Hughes

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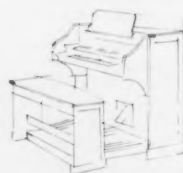
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Music Exploration in the Grades

ARTHUR L. WILLIAMS



BY the time the elementary school student reaches the fourth grade, music teachers often note a slackening of interest in the music program which has been primarily vocal in nature, although often creative activities, listening lessons and rhythmic movement are included. However, it is precisely at this age level that basic knowledge of all musical instruments can be added to enrich the musical offerings of the elementary grades. If this is done, there will be renewed enthusiasm for the music program, including the usual phases. Also, where else in the school grades is it possible to give all students the opportunity to gain first-hand knowledge of every means of producing musical sounds?

By using one of the regularly scheduled music periods *once every two weeks*, and thus not seriously upsetting the basic choral program of these two grades, all of the various instruments can be "explored" by each student. It is assumed that this work will be carried on in the regular classrooms and that all the 30 or more pupils in that room will take part.

We suggest that during the first semester of the 4th grade the woodwind family be introduced. The eight periods of this semester might

Arthur L. Williams is Professor of Wind Instruments and Music Education in the Oberlin Conservatory of Music, Oberlin College, and holds important positions in the College Band Directors National Association and the American Bandmasters Association. He formerly directed the Music Exploration Program at the National Music Camp, Interlochen, Michigan, and is a member of the Advisory Council of "Music Journal."

be scheduled as follows, although this order is flexible:

In the first period, introduce the woodwind idea through any of the pre-woodwind instruments, such as the "Woody Herman Sweetwind," the "Song Flute," etc. During the second period, introduce the flute and also explain music-reading. In each successive period, introduce the oboe, bassoon, saxophone, soprano clarinet, alto and bass clarinets, piccolo, English horn, and any other sizes of previously introduced instruments which have not been presented.

Sample Instruments

It should be noted that it is necessary to have at least one sample instrument to be introduced on any specific day, and desirable to have one for each row as the class is seated. With wind instruments it becomes necessary to have plenty of good sterilizer at hand—a jar for each row. Zephiran Chloride is inexpensive for this purpose and most effective. If the music teacher is in charge of the exploration, the room teacher will be an invaluable assistant, and usually one student in each row will be happy to assist, either sterilizing mouthpieces or even guiding the students in how to hold and sound the instrument. In each instance, the name of the instrument should be written on the board at the time it is introduced. These words make excellent ones for the next spelling test.

During the second semester of the fourth grade, we suggest that the brass family be explored. By the

end of this semester, much interest in instruments and how they work will have been generated. We would not advise that encouragement be given to starting study at this time, since many will find that the instruments they will meet in the fifth grade will be better for them than any tried in the fourth grade. The start that they make on any musical instrument will be more sure if the start is delayed until the exploration is completed at the end of the fifth grade.

During the first half of the fifth grade, we suggest the exploration of the piano, harp, organ and percussion family, followed by the string family during the final half of the fifth grade. At the completion of the exploration program, each child should indicate whether or not he wishes to begin the serious study of an instrument. It is just as important here that the child realize that he may not have any strong talent for any instrument, as it is also important that the child knows which instrument appeals most and for which he has some aptitude and the necessary motivation to study.

Thus for the sixth grade, there should be available the opportunity for class lessons in woodwind instruments, brass instruments, piano, harp, organ, definite-pitched and indefinite-pitched percussion instruments, as well as strings. This may seem like a big order, but given two years of musical understanding, including the ability to read the

(Continued on page 115)

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Timely or Timeless?

RUTH DE CESARE

THE fellow who first devised a wheel was probably looking for an easy way out of an ancient stone quarry. And the *trouvère* of the twelfth century, who incorporated basic dance rhythms into his *chansons*, no doubt thought this a simple but effective means to convey mood. Even the great contribution of Guido D'Arezzo to our Western scale system probably grew out of a need to ease the musical burden of choir singers.

Looking over the course of musical history, we can almost arbitrarily classify composers into three categories: those who created from an inner urge, oblivious of current tastes; those whose originality also served the current need; and men who wrote in imitative fashion, solely for immediate reward, or from fallible visions of grandeur. One has only to recall that the plays of Will Shakespeare were mounted on the boards of the Globe Theatre for the edification of the rather coarse local crowd to realize how timely material becomes timeless, through its universal appeal in any era.

The great Johann Sebastian Bach, for example, created his music for everyday use in the church service, wrote works like the *St. Matthew Passion* for holiday observances, and remained, throughout his life, unknown to the general public. The contemporary Georg Phillip Telemann, however, was a true man-

about-music, a typical practicing virtuoso of his day: prolific, versatile, and successful. (For the record, his output exceeded that of Handel and Bach combined!) Music history further notes that although Bach and Telemann directed city churches—the former in Leipzig and the latter in Hamburg—and though their compositions for the church service were remarkably similar in category and content, Telemann managed to capture the popular imagination while Bach remained obscure.

Telemann's Fame

The "great" Telemann had many works published, while all of Bach's remained in manuscript; he travelled extensively while Bach led a circumscribed existence. And, as conductor of the Hamburg opera, Telemann was constantly in touch with the public taste. His "moral cantatas," written with an eye to immediate performance, and potboilers like the comic "School Master" won immediate acceptance. It is aesthetically ironic to note that the current revival of interest in Telemann's work, on records like Archive and Oceania, only serves to emphasize, for many musicians, his position as a mirror of temporal taste. To be adored by one's contemporaries does not necessarily make for lasting universal appeal.

This thesis can be further proved

in the person of Louis Spohr, the eminent violinist-composer-conductor of Beethoven's day. His symphonies, violin concerti and Violin School only added to his popular stature and consummate, if misdirected, ego. As an eminent critic of his day, Spohr noted for posterity that Beethoven's *Ninth Symphony* lacked a "sense of beauty." To be timely, again, is not to be timeless.

On our own shores, take the case of Stephen Foster, born in 1826, and a leading popular and prolific song writer of his era. Sigmund Spaeth, in his *History of Popular Music*, terms Foster the first great American composer, noting the superiority of his work over that of contemporary musicians in the universally appealing folk quality of songs like *Oh Susanna*, *Old Black Joe* and *Old Folks At Home*, the last named derided by early critics, but adored from its first appearance to the present by the usually fickle public. Even today, the notion persists that Foster's songs are not composed at all. What greater tribute could be paid to musical genius?

Again, consider the operettas of Gilbert and Sullivan, also popular works of the time, and mirrors of Victorian taste and temperament in England and America. Works like *Pinafore* and *The Mikado* still stand as masterpieces of humor and satire, as applicable today as in the 1880's.

(Continued on page 110)



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The United Nations Singers

DONALD READ

DURING 1958 a unique amateur international chorus, most of whose members do not read music, made twenty-one appearances in the New York area, ranging as far from the city as Atlantic City and Kent, Conn. As the climax of the year's activities, its music was carried on three nationwide television shows over more than two hundred stations in the United States. One program, with Eleanor Steber as distinguished guest, was seen abroad as well, going to Australia, Canada, Great Britain and Japan. Although the repertoire ranged through thirteen languages and dialects, this was accomplished with two rehearsals of twenty-five minutes each week, a total of less than sixty hours for the year, and with average attendance of about seventy per cent of the membership.

It may be of interest to music educators, especially chorus directors, to know more about this organization, precisely because it is unique and radically different in many respects from the choruses in their schools. Despite a name which should make the answer self-evident, the first question asked of the United Nations Singers concerns membership. As the name implies, members are on the staff of United Nations Headquarters—nationals of about

twenty-five countries from all over the globe.

These international public servants do every conceivable type of work;—they are bilingual secretaries, translators, simultaneous interpreters (those extraordinary people who can speak in one language while listening in another), messengers, photographers, painters, clerks of every variety, even the personal steward of the Secretary-General—and they find a common interest in the love of singing and the desire to serve mankind through the most international of all languages. In order to do so they accept as many invitations as possible from organizations doing worth-while work. The occasion may be a benefit for an educational organization such as the Association for Childhood Education (International), a Parent Teachers



Association event, or a fund-raising concert for a branch of the American Association for the United Nations. It may be a "hospitality week-end" providing an opportunity for citizens of a community to meet UN staff members informally in their homes. In all cases, the music of the UN Singers provides the focal point for
(Continued on page 79)

Donald Read, director of the U.N. Singers, is presently on the Juilliard faculty while maintaining a private voice studio in Manhattan. A graduate of Boston University and Juilliard, he has also taught Romance languages and voice at Brooklyn College and in the public schools. He has made frequent appearances as tenor soloist with various choral groups, and Carl Fischer is publishing his arrangements of important folk-music.



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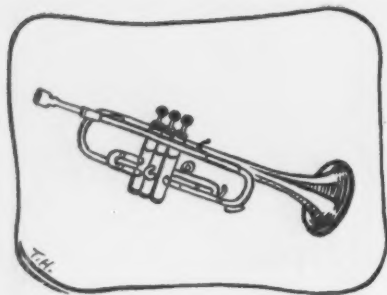
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Music for Living

SIDNEY M. KATZ

ON one thing we can all agree: "music education in schools" is a subject for constant argument. We can also agree that music is a vital part of our cultural heritage. But—what sort of music? And how is it made manifest in the schools? These are the bones of contention.

Regardless of the type of music involved—classical, folk, jazz, rock 'n' roll—a child's basic exposure to music in school can be made manifest in two ways. One is in appreciation, or just plain listening. The other is in participation, i.e., singing or playing an instrument. I should like herein to advance a position relative to instrumental participation.

It seems a shame that present school music programs frequently limit our children in "music participation." This "music participation" is only available to those few children with talent adequate for playing classical instruments in typical band and orchestra settings. The permanence of this musical experience itself is limited, as evidenced by the fact that only a few lonely survivors of school bands and orchestras are still playing their instruments even a meager two years after high school graduation.

Can it be that there is an aspect of music *necessary* in today's youthful society which dooms the trumpet, trombone, and tympani to the attic? Today's society is above all a social institution. Products which succeed, people who lead, education which succeeds—all must to some degree satisfy some of these social needs.

There exists a group of instru-

ments and a body of music which can best be described as "social" or recreational. They fall easily into the same branch of culture as the classical group, yet they do not appear in the school music program. The instruments I have in mind are the guitar, mandolin, banjo, ukulele and accordion, all of which have much of *lasting musical value* to offer their players. They "fit" easily into the common aspects of our lives and, indeed, become a part of us. They also offer a bonus to the open-minded music educator: they offer him the opportunity of building a broadened music participation program for the 80% of the student body not in the orchestra and band. Furthermore, a program based on these recreational or social instruments has a much better chance of becoming a permanent part of the students' lives than does learning to play a more difficult instrument or one that is limited in performance possibilities.

Permanent Playing

To me, the true purpose of a music *participation* program is that an instrument and the pleasure it creates become a permanent part of the student's life. The social or recreational instruments do this most of the time, while, frankly, the classical instruments *do not*. There is, of course, a well-worn body of arguments against including social instruments in a school music curriculum. And I may say that for every objection to including the instruments I have an answer:

Objection: *We're too busy with the present program and can't add any more to it.*

Answer: It's the "present program" that needs to be re-examined

in the total sense of "What is a genuine music education supposed to accomplish?" If the answer is "music enjoyment throughout life," then recreational or social music is as necessary as a band or an orchestra.

The available literature is inadequate to expose the pupils to "great music."

True, there is a paucity of the "great" music literature for the recreational instruments, but no more so than is true about band instruments. There is *some* good literature available, and more will quickly follow when the demand arises. There is no necessity to include the classics in this phase of the music curriculum.

No permanent staff is available to teach these instruments.

Get local part-time teachers. You will find that nine out of ten really know their music, and, as a matter of fact, many are spectacular in their knowledge and teaching of harmony. Furthermore, since the guitar, accordion, etc., are inherently easy to learn, why not learn them? A professional education never ends. Besides, they're fun to play.

The community wants a school orchestra and band to perform at the appropriate occasions.

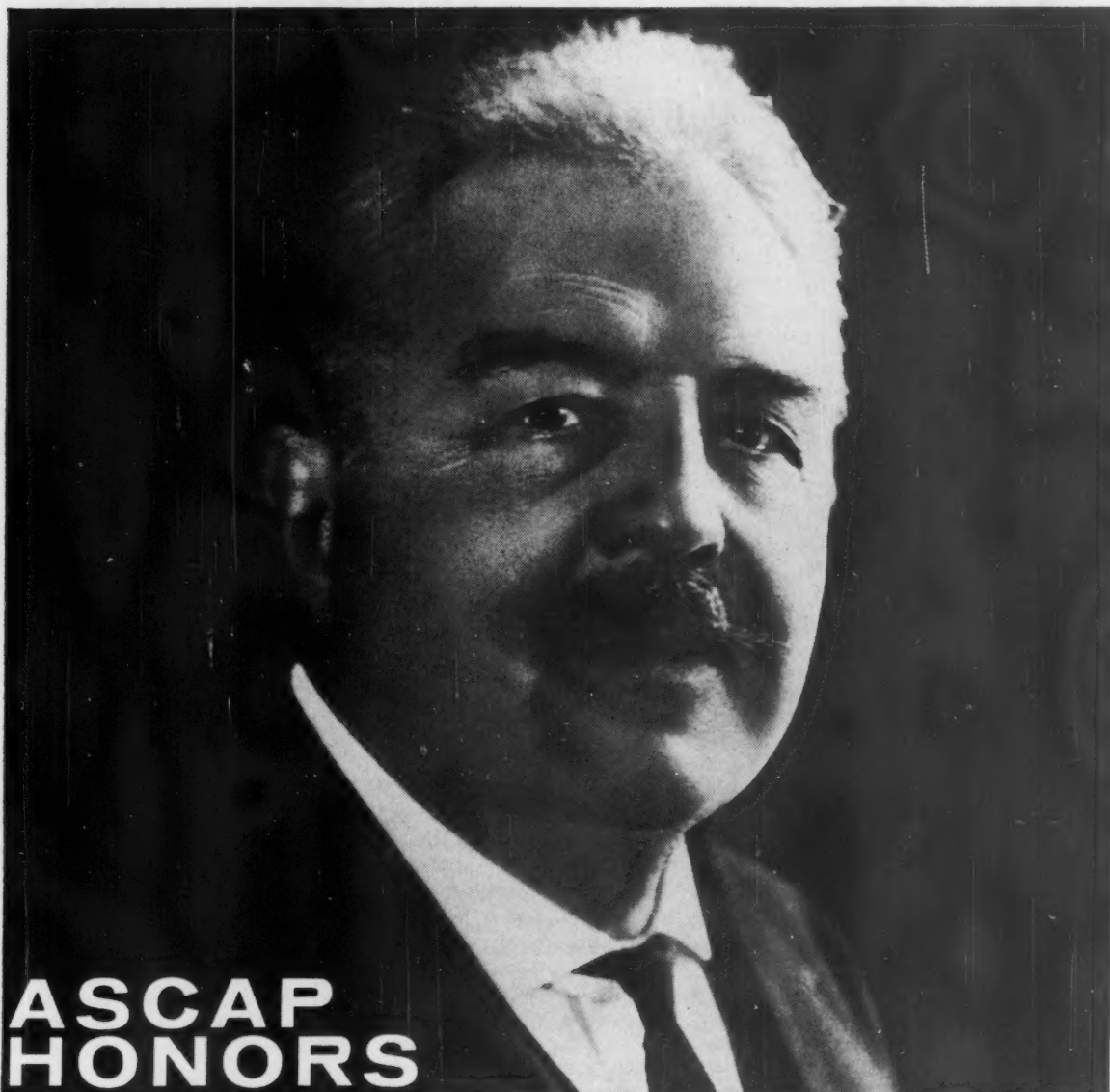
Rationalization. The community wants educated children. The level of performance of a band or orchestra is a false measuring-rod forced on the public by unthinking music educators. One hundred performances at home by a happy student should replace one performance with a happy director!

No extra money!

Well, no money's extra.

There has been a recent need for all non-science school programs to
(Continued on page 75)

In addition to his interest in the orchestral strings, Sidney M. Katz, President of the Kay Musical Instrument Company of Chicago, has definite opinions on the value of the so-called "recreational" instruments.



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Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



SECURING and maintaining proper balance in the constituent elements of education—the sciences, the social sciences, and the humanities—is an ever-enduring problem of educational planning. The problem today, however, has been dramatically intensified. With our rightful concern in the United States about science and the necessity of regaining our position of world leadership in scientific research and development, public education has placed and is placing more and more emphasis on the scientific side of the curriculum. As a result of this emphasis, there is a growing fear on the part of music teachers that music will be and actually is being crowded out of the public school program. With an admitted bias toward music and a strong conviction that man in a scientific world needs more, not less, of the stuff that music (and the other arts) can give, we asked three noted scientists for their opinions.

It is quite fitting, we believe, that the Round Table argue the cause of music in this issue of the *Music Journal* which is dedicated in part to the man who has done so much to bring music into the lives of American people. Our congratulations and our gratitude to "Sig" for his great work.

—J.M.W.

MUSIC AND SCIENCE

Edgar J. Martin, M.D.

*"The cage is by no means the thing
Determining whether the bird can sing."*

THE more facts a scientist knows, the better he is prepared to discover new concepts. Several pathways can lead to new discoveries. This discussion will be focussed on one that is a form of creative imagination, the associating of facts in such a way as to create a new concept. Not every concept leads to a discovery, of course, but every great discovery is based on a new concept.

The associating of facts is a rational process. But the ability to make associations on one's own initiative does not necessarily depend upon rational factors. Great scientific innovators have claimed that emotions are a prerequisite for creativeness. And many instances are reported of creative associations having occurred at moments when the scientific discipline did not control



the minds of the creators. We assume that these associations occurred because of the absence of control. Indeed, psychologists have found that free association is facilitated when the attention of the subject is being diverted from his habitual psychological stresses, and it may well be that making creative scientific associations follows the same pattern. Looking at the history of science we may also assume that imagination has a definite place in research, and that during certain phases of the evolution of a problem it is apparently the only key that opens the door to a solution of the problem.

Against Imagination

However, neither the attitude of our highly organized society nor scientific discipline encourages the development of imagination. Rather, they insist that the individual "keep his nose to the grindstone," and that the scientist "take off his imagination together with his overcoat when he enters the laboratory." To some extent, these maxims may be legitimate in certain areas of scientific activity, but too many individuals are prone to take them so seriously that they allow their imaginations

to become atrophied.

Since there is every reason to believe that imagination is a desirable feature in science, what can be done to nurture and encourage it? The answer may lie in teaching the budding scientist to understand the process of creative association, and to expose him to various manifestations of imagination. The field which most readily offers this opportunity is the arts. And music is probably the most practical for the purpose because it is conveniently accessible at almost any time, and only minor expense is involved in acquiring musical reproduction.

Most musical compositions aim to express the composer's emotions. The composer's only tool is his ability to create new associations from the elements of music, within the frame of an accepted code. He assumes that the listener is familiar with life experiences akin to his own, and hopes that his composition will evoke the emotions which it expresses, or at least that his message will be understood. The listener, on the other hand, needs training to understand the language of music, and conditioning of his responses to its content. The more he knows about music the wider his scope of under-

standing and responsiveness will be. For our scientist, this means that musical education will enable him to trace the pathways of a composer's associations, and make him more susceptible to emotional environments created by music. Habitual exposure may set the pattern of his subconscious attitude, and maintain and stimulate his ability to make creative associations in the field of his own activities. Music has an additional advantage for the scientist: It is experienced away from the work bench, where he may be inhibited by the pressure of conformity and the rigid discipline of rationality. It liberates his emotional impulses in an area where they do not cause any conflict with his pro-

fessional environment.

To sum up, music may help to maintain creative initiative and trigger associations, and thus may actually contribute importantly to the performance of scientific investigators. It seems desirable, therefore, to balance arts and science in the education of the scientist, a target that educators have aimed at from antiquity to the present time. ▶▶▶

Dr. Edgar J. Martin, at present spending a sabbatical year in Toronto, is a graduate of the University of Prague and the Institute of Tropical Medicine of Antwerp. He has alternated between positions as a practitioner in the tropics and as a research investigator in basic sciences in European and Canadian universities. His contributions are in the fields of respiratory physiology, radiobiology, and organic chemistry.

MUSIC MUST NOT BE SACRIFICED

Maximilian Silbermann, M.D.

A RECENT trend in education seems to favor extension of science courses at the expense of music teaching. Is this trend justified from the point of view of a scientist? It is not if we consider as the main goal of education the development of a well rounded personality, capable of serving family, community and himself. Education, then, must provide knowledge of diverse scientific, historic, lingual subjects, etc., and it must also build physical, mental and emotional health. In short, individuals should be educated to be both intellectually well equipped and emotionally properly balanced.

Music education fosters emotional growth and maturity. By learning and listening to music, scientists have reached the highest level of their ingenuity. They frequently derive their inspiration and endurance (so often necessary for scientific work) from the world of music. Dr. Billroth, the eminent surgeon whose inventions of operative methods made

him immortal in medical science, is an illustrious example. His participation in musical activities helped give him the strength to attain his scientific accomplishments, and his close friendship with Johannes Brahms attests to it.

Personal Experience

I remember an instance in my own life in which music played a decisive part. It was a few days before my graduation from Medical School, when my mother died unexpectedly. I was left so deeply shocked I did not take part in social activities. Eventually, friends persuaded me to attend a concert of the Vienna Philharmonic Orchestra. Beethoven's *Eroica* was performed that night under the baton of the unforgettable Felix Weingartner. I can remember now quite vividly the stirring effect this music had on my emotions. I relived again my mother's death and funeral and felt new hope entering my soul as the symphony proceeded. It was Beethoven's music which brought consolation for an irremediable loss to me and kindled new desires.

In my later life, when my work with emotionally and mentally disturbed patients sometimes leaves me exhausted—occasionally even downhearted—attendance at a New York Philharmonic or Philadelphia Orchestra concert restores my vigor for

new work and makes me receptive to new problems.

Neuro-psychiatrists recognized in recent years the great value of music in preservation of mental health. Music therapy, therefore, has been introduced in the treatment and rehabilitation of emotionally disturbed patients.

Music appreciation has to be thought and practiced in earliest childhood. I recall chamber music recitals given every Sunday afternoon in my parents' home. My sister, a professional musician, used to play the piano and stimulated my interest in music. At the age of eight years I was introduced to opera,—Flotow's *Martha*, at the Vienna State Opera. I have remained an opera fan ever since.

If it is correct (and nobody doubts this) that music influences emotions in days of health and in sickness, then music has to keep an eminent place in educational programs. It will help individuals to dedicate themselves with more concentration and eagerness to the difficult tasks of science. If music education is increasingly cultivated and intensified in future times, it will develop the natural musical gifts which the American nation possesses. Being richly endowed by heritage, Americans will advance to the forefront of nations in the field of music.

No less a scientist than Charles Darwin stated: "If I had my life to live over again, I would have made it a rule to read some poetry and listen to some music at least every week. . . . The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect and, more probably, to the moral character, by enfeebling the emotional part of our nature."

Let us not set science *against* music but let one be *added* to the other to create an ideal unity in education. ▶▶▶

Dr. Silbermann is Assistant Clinical Professor of Neurology at the College of Physicians and Surgeons, Columbia University; Associate Attending Physician at the Neurological Institute, Columbia-Presbyterian Medical Center; Attending Psychiatrist at St. Vincent's Hospital, New York, and Director of Neurology and Psychiatry at the Union Health Center. His numerous honors include several Fellowships, the U. S. Public Health Service and membership in various scientific organizations.



ASTRONOMER'S MUSIC

William Goode

A DESIRE to probe into the attitudes of some men of science toward music led this reporter recently into the genial presence of Dr. Frank Edmondson, Head of Indiana University's Astronomy Department. Dr. Edmondson proved to be a warm, outgoing man, and certainly the very opposite of the cold, calculating scientist one might be led by modern fiction to expect.

Besides some details concerning his own personal tastes and experiences in music, this meeting was arranged to obtain the opinion of Dr. Edmondson, as one of our leading scientists, on a situation that has proved quite unsettling to some music educators. A survey made recently in New York State showed that 70% of the music educators there had evidence in their own situations that their administrations were promoting scientific studies in their schools at the expense of music and other liberal arts subjects.

Dr. Edmondson's reply to this was characteristically brief and to the point. "Any such effort as you mention definitely does not come from the scientists themselves," he stated. In that regard, he brought out the official minutes of the meeting held by the American Association for the Advancement of Science in Washington, D. C., in March, 1958, wherein they state their position on this matter: "Science represents only one part of intellectual endeavor. Efforts to advance Science at the expense of other fields of learning would harm all fields of learning and the society which they serve." Dr. Edmondson attended this meeting and heartily agrees with the position of the Association.

At the Washington meeting, there also came up the question of establishing a West Point of Science, a federal institution devoted solely to scientific training. Dr. Edmondson emphasized that this suggestion had been made by someone outside the field of Science, and received no sup-

port from the scientists themselves. "We feel that since scientific endeavor is only one phase of human intellectual effort, the degree to which it flourishes depends largely upon the extent to which intellectual effort generally is supported and encouraged."

When we asked how music began to play an important part in Dr. Edmondson's life, he laughed as he reminisced. "I'm afraid it was a rather unpromising beginning, and one that might be frowned upon by present-day music teachers. The State of Indiana had statewide musical memory contests at the time I was in grade school. During the school year, part of our classroom time was spent listening to records, learning to recognize the basic orchestral repertoire and identify the composition, name the composer, and state his nationality. Contests were held first at the classroom level, then for each county, and the final contest was statewide. The procedure of conducting the contest was quite simple. The judges dropped the phonograph needle in a groove—any groove—and we started identifying. We were all certainly too young to appreciate music for its own intrinsic worth then, but we did appreciate the sense of competition.

"Once you have learned as a child that it is possible to recognize music, then all sorts of possibilities open up. Now, of course, I am more conscious of form and structure in music, although I have never developed a taste for more formal music to the exclusion of other types. You might say that my tastes keep gradually changing.

"While I was attending Indiana

University as an undergraduate, I took advantage of the concerts on the College Auditorium Series, which were held in the Men's Gymnasium at that time. The Gym had wonderful acoustics, but very hard bleacher seats! Naturally, the programs stuck pretty close to the tried and true standards. During this time, Toscanini was conducting the New York Philharmonic, whose broadcasts I heard faithfully every week. While noted as a perfectionist and an inspired conductor, Toscanini has never been known for the adventurous quality of his programming, and practically nothing outside the standard repertoire was played by the New York Philharmonic during his reign.

"It was quite an experience for me to be able to attend the concerts of the Boston Symphony while I studied at Harvard. My wife and I shared two season tickets with a medical student and his wife. As you know, Serge Koussevitzky was very active on behalf of modern music by composers of all nationalities. Much of the music he conducted was entirely new to me. We were privileged to hear the first American performance of the Berg Violin Concerto, with Louis Krasner as soloist. That composition has come to mean a great deal to me, although I must say that much of Berg's other work leaves me quite unmoved. My own taste in music runs not to bodies of work by particular composers or to works of a certain style or period, but only to individual compositions of almost all composers and styles. Lately I have been exploring the recorded organ repertoire, and am finding it most interesting."

While disclaiming for himself any but the most rudimentary performance skills, Dr. Edmondson pointed with pride to several of his scientific colleagues who, in addition to their achievements in the world of science, demonstrate marked abilities in music. Gerald Clemence, Chief Astronomer at the Naval Observatory at Washington, D. C., is an excellent organist, as is Professor C. M. Huffer. Carl Seyfert at Vanderbilt is a fine pianist, and Peter Van de Kamp, (also a fine pianist) conducted the orchestra at Swarthmore College, in addition to his scientific duties there, until just a few years ago.

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How Interlochen Solves Theory and Composition Problems with Electronics

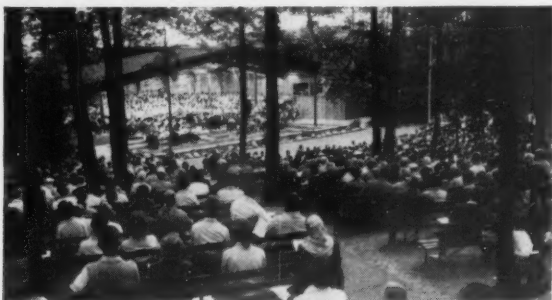
Twelve Wurlitzer Electronic Pianos have completed two full seasons of continuous use in the Theory and Composition Department of the National Music Camp located at Interlochen, Michigan.

According to Professor Doy M. Baker, Theory and Composition Teacher and coordinator of the Composers Club, member of the faculty of the University of Dubuque, the electronic pianos. . . .

" . . . have been in constant use all summer for two camp seasons and are the perfect answer to our particular problem, that of having students work at different keyboard and composition problems at once in the same room without disturbing each other. It is difficult to see how we could do without them.

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The National Music Camp at Interlochen, Michigan, is a center of musical culture during each summer season. A continuing concert program attracts not only residents but a large transient audience. Behind the scenes young people study under distinguished teachers during much of the camp day. Twelve Wurlitzer Electronic Pianos have served for two seasons in the Theory and Composition Department where they have been described as indispensable.

adjusted, is unaffected by changes in temperature or humidity. As the sound of the electronic piano emanates from a conventional amplifier and speaker, the music can be directed to the listener through earphones. This is the provision which in the Interlochen Theory Department, in addition to rugged construction, has proved so valuable. Students seated at adjacent pianos may practice or compose without interfering with one another. Yet, as soon as earphones are unplugged, room-filling sound is again available through the speakers of the instruments.

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Under the personal direction of its founder, Dr. Joseph E. Maddy, the National Music Camp provides a service not obtainable anywhere else in the world—a laboratory consisting of symphony orchestras, bands, choirs, drama and operetta workshops, ballet and modern dance groups, theatres, drawing, painting, pottery, ceramics, crafts—to which many hundreds of talented young people come each summer, eager to test their abilities and leadership qualities under able guidance from masters in the various professions.

Other members of the Theory and Composition staff at Interlochen who have used the unique Wurlitzer instruments include: Bernard Brindel, *Morton Junior College, Cicero, Illinois*; Edward M. Chudacoff, *University of Michigan*; George H. Crumb, *University of Michigan*; Don Gillis, *composer and former producer for the National Broadcasting Company*; Walter S. Hartley, *Davis & Elkins College, Elkins, West Virginia*; and Denton Rossal, *Pittsburg, Kansas, Public School faculty*.

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An Undertone of Music

RICHARD CAMMAROTA

IN a collection of writings by students of Linton High School, called *Accent*, appear the following lines by the author of this article:

Color, color, color,
Curving paths,
A brigade of workmen,
Sun-splashed patios,
Guided tours,
Symphonic serenade before home-
room,
Sputnik beep to mark our classes,
A maze of walls and passages,
Trapezoids and half-rounds,
A Long Day's Journey into gym,
A Greek temple at night,—
Bright new Linton!

While this precisely expresses my reactions to the beauty, spaciousness and versatility of Linton High School, Schenectady, New York, I was also overwhelmed to discover that the school widely acclaimed as designed for "many kinds of programs for many kinds of youth" meant exactly that.

Our principal, Francis E. Morhous, fully intended that the youth would not only be prepared for the future, with the necessary indoctrination of knowledge of his particular chosen career, but would be encouraged and aided in the expansion of avocations.

Among the many innovations of the school was the installation of a public address system, with possibilities that intrigued me. It goes beyond the usual purposes of a P.A. system and includes a master console

Richard Cammarota is a senior at Linton High School, Schenectady, N. Y. In addition to his studies and membership in the Collegium Musicum, The Serenaders, the Choir and his "Before-Home-Room Music" program, he enjoys conducting and has written several compositions. Dick expects to attend Boston University upon graduation, majoring in chemistry, but continuing his interest in music as an avocation.



The author prepares his morning program of "Before-Home-Room Music" using the Bogen-Presto Console Control Center of the Public Address System.

in the administration section which allows use of tape, disc and radio transmittal throughout the building. As a hi-fi enthusiast who appreciates good music, it occurred to me that this was an opportunity for service to the school.

Under the direction of Dr. Robert Campbell, Linton has a diversified music course, which offers choir and instrumental instruction, the techniques of writing and the rudiments and appreciation of music. Extra-curricular groups have been formed—*The Serenaders* and the *Collegium Musicum*—for community and school programs. But these are of interest to those students who have a recognized interest or a natural gift which can be developed. Why not go a step further? Include music appreciation for the entire school, presented in such a manner that it allows freedom of choice. I know that my enjoyment of good music is not universally shared, but with the cooperation of students David Palmer and Daniel Sweeney, equally enthu-

siastic, a plan was devised.

Forming a committee of three, we presented our idea to Principal Morhous. Called the "Before-Home-Room Music," it met with his complete approval. Our plan is to select from our private record collections suitable material ranging from a complete classical program one week to a mixture of ballads and Broadway musical selections the next week.

The program is presented over the P.A. system each morning from 7:40 to 8:25 on an alternate operator schedule. Commentary is prepared for each selection, including title, composer and interesting data. The weekly selections are typed and the sheet is posted on the bulletin-board in advance of the week's program. From the typed sheet and the commentary, interested students are able to identify compositions with personal appeal. The non-music student may listen for sheer pleasure, out of plain curiosity or not at all. Mr. Morhous considers the program a subtle extension of music appreciation.
(Continued on page 90)



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Folk Tales Inspire Music

BERNICE GALITZER STIEFEL

THERE exists a great deal of folk literature which has inspired great composers to interpret the stories in music. With the growing power of radio and television and the advance made in recordings, music is brought directly into the home and made a part of American family life. All of this musical activity arouses interest in an appreciation of fine music, and makes adults and children eager to learn the history and background of the selections they hear. Today, elementary schools are giving the children the benefit of excellent instruction in music appreciation while co-ordinating the music with folk tales that are the heritage of every child.

With little children, we might begin with the musical interpretations of the simpler fairy tales found in Ravel's *Mother Goose Suite*, consisting of the following five children's pieces:

1. *The Sleeping Beauty*. The Sleeping Beauty is the lady who enjoyed a hundred years' sleep in a castle where she finally was disenchanted by a valorous prince who awakened and wed her. The second flute expresses the theme, with a counter melody brought in by an English horn and violas.

2. *Tom Thumb*. This involves the episode of the lost boy trying to find his way home by means of scattered bread crumbs which the birds have already eaten. The scene is cleverly pictured in music intended to convey the winding path followed by Tom Thumb.

3. *Laideronnette, Empress of the Pagodas*. Laideronnette, a former princess, rendered ugly by a wicked witch, meets a green serpent who was cursed by the same witch. Later, the spell having been broken, the

serpent is transformed into a charming lover and the two are married. The scene is arranged in march time, portraying iridescent effects of magic and fantasy.

4. *Beauty and the Beast*. This is a waltz movement designed to express "Beauty," where the melody is played by the clarinet followed by the violin, and to show what a lovely creature "Beast," the Prince, really was. The love scene, harmonized by the various instruments, is magnificent.

5. *The Fairy Garden*. This is a movement entirely for strings. The close is radiant and jubilant. Listening to it with innocent ears, one might imagine oneself in a marvelous garden, with millions of bluebirds fluttering in the moonlight among the jeweled boughs. Prince Charming awakens the Sleeping Beauty to the accompaniment of a joyous fanfare, the appearance of story-book characters, and the Good Fairy blessing the pair.

The old Russian folk tale of *Peter and the Wolf* was selected by composer Prokofieff as the subject of a

musical fairy tale which he wrote to help children identify orchestral instruments. Each character of this tale is suggested by an instrument in the orchestra. Thus the children learn to distinguish the sonorities of each during the performance of the tale.

The Overture to Humperdinck's opera *Hansel and Gretel* is one of the most charming examples of the post-Wagnerian music. It introduces the two children lost in the woods and captured by a witch whom they outwit by learning her spell. The young of all ages have been captivated by this opera's sustained mood of childlike enchantment.

The old German fairy story of E. T. A. Hoffmann, *The Nutcracker and the Mouse-King*, was the inspiration for both the *Nutcracker* ballet and the *Nutcracker Suite* by the Russian Tschaikowsky. Dolls behave as if they were alive. In this beautiful dream, marvelous things happen as the nutcracker comes to life and takes part in the Christmas festivities. He participates in a battle with the Mouse-King, and upon the nutcracker being victorious, he is transformed into a charming prince. He and Marie fly away together and are welcomed by the Sugar-Plum fairy, after which various dances take place.

Another well-known folk-tale which has inspired good music is *The Sorcerer's Apprentice*, a satire ridiculing the magicians and pseudo-scientists of the past. Goethe made this tale the subject of a comic ballad, and subsequently Paul Dukas transposed the idea into musical terms—a tonal anecdote. This tone poem concerns a sorcerer who had a magic formula for turning a broom into a living servant capable of performing all sorts of menial tasks. One day, while the sorcerer was away from home, his apprentice decided to experiment on his own, with disastrous results. At the height of the confusion the sorcerer re-

(Continued on page 85)





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On Playing Works as a Whole

FRANK MERRICK

THIS important aspect of performance was quaintly but expressively implied by the oft-repeated phrase of an American journalist whom I met at the Rubinstein Competition in St. Petersburg (as it was then called) in 1910. If any of us competitors achieved the kind of unified presentation he particularly valued, the performance was described as an "unbroken mood-line", and the same words were used if he wanted to refer to a magnificent rendering of some great masterpiece by his hero Artur Nikisch. Whatever words are used, the thought may easily be neither more nor less than intellectual abstraction, but when it is a living reality there are few if any factors that do so much to ensure that the audience will be carried away by the music. Audiences may be carried away by other things — the personal loveliness or fame of the player, exciting or eccentric movements, the phenomenal rapidity of the passages and other factors which may be interpretatively irrelevant—but the assertion refers to occasions when the music itself potently reaches the minds and hearts of the listeners. How then are we to maintain these unbroken mood-lines? A few suggestions may prove helpful.

For one thing, much can be learned by simply playing pieces right through. Perhaps I do this more often than I recommend it to others (practice other than preach, you may say), though how much it

influences the unity of the whole depends upon what thoughts are borne in mind as we play. Obsession with note correctness, for instance, clarity of pedalling, legato in the inner voices, and so on, might easily reduce the special advantages from the point of view of unity, though the mere fact of not stopping will at least accustom one's ear to continuity.

Mental Playing

Thinking pieces right through without any playing at all (either with or without the music) is another good idea. So is playing them right through on the surface of the keys, or conducting an imagined performance.

It is also useful to play nothing but the main melodic line, equivalent to the thread of the musical discourse. Yet another alternative is to play through to the end softly

(perhaps even on the slow side), without dramatic characterizations in the sounds. This is like softly murmuring words over and meditating on their meanings without any outward tokens thereof. If you were to utter the fiery sentences of the great curse from Shelley's *Prometheus Unbound*:

*Fiend, I defy thee, with a
sufferer's curse
All that thou canst inflict
I bid thee do*

in a slow dreamy monotone, it would be rather similar; but it can be a revealing study in teaching us how far the unaided music can tell us its own tale, how, for instance, the very "scoring" may build up a mighty edifice without any dynamic observances. It can certainly help us to think of continuity for its own sake and in no way prevents

(Continued on page 91)

Having studied with Leschetizky on the advice of Paderewski, Frank Merrick was recipient of the Diploma of Honor for the Rubinstein Competition, St. Petersburg, 1910. This article is an excerpt, by permission, from his recent book, "Practising the Piano," published by Denman & Farrell, New York City.



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Library Concerts Outdoors

CECIL ISAAC

THE New York Public Library is an institution devoted to the idea that a library is not so much a place to *keep* books as it is a place to *use* them. Mr. Philip L. Miller, in charge of the library's phonorecord collection, quite naturally developed the corollary that his recordings, unlike the children of the proverb, should be both seen and heard. Thus, you can imagine his concern over a splendid collection of recordings ranging from the earliest acoustic discs to the most recent high fidelity releases which lay gathering dust on the library shelves. The problem was a tough one; there simply was not enough money or space available to provide adequate facilities for library patrons to use the recordings.

Fortunately, however, at least a partial solution to the difficulty has been achieved. Ten years ago the library's near neighbor to the west, the Union Dime Savings Bank of New York, consented to provide playback equipment for broadcasting records into Bryant Park, a secluded little island of flower-beds, walks, and shady trees nestled between the library and the bank, right in the heart of Manhattan. The library quickly agreed to make its recordings available and so, in an amiable partnership that has continued to the present, the Bryant Park Summer Concerts came into being.

The pigeons in the park have never quite gotten used to this invasion of their privacy, but hundreds

of New Yorkers have become enamored of a leisurely lunch hour in the park, during the summer months, widening their acquaintance with the library's rich store of recorded music. This sometimes comes as a bit of a shock to the good people who expect that a summer park concert should consist of waltzes, marches and pop tunes; but the Bryant Park concerts reflect the whole range of serious music which can be heard live in our concert halls and opera houses—and then some. After all, there are many compositions which simply cannot be programmed together in a live concert for purely economic reasons. But in a record concert there

are no qualms about putting a string quartet, a Lieder singer, and a full symphony orchestra in close juxtaposition; they all fit in the same grooves.

A typical two-hour program in the park may range over three or four centuries of music and an equally diversified assortment of performance media. Witness the following array of composers who rubbed shoulders on a single program one day last summer: Gershwin, Smetana, Torelli, Grieg, Stockhausen and Mozart! This program included works for full orchestra, string quartet, wind quintet, and two concertos, one for trumpet

(Continued on page 116)



Cecil Isaac served as "disc jockey" for the record concerts described in this article during the summer of 1958. His undergraduate training at the Oberlin Conservatory of Music in Ohio was followed by two years as an army bandsman and by public school band and orchestra teaching in Indiana. He is now engaged in graduate study in musicology at Columbia University in New York.



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Breath Control and the Brass

MELVIN PONTIOUS

THE following is an attempt to clarify the problem of breath control in the playing of brass wind instruments, using as a basis controlled scientific investigation of the subject. It is assumed that the reader is familiar with intercostal and diaphragmatic breathing, and the value of the latter in tone production.

It is obvious, from a consideration of the process of tone production, that the breath's function is to set the lips in vibration. It has been pointed out that, therefore, breath need not pass through the horn at all. A mouthpiece provided with a diaphragm in the throat and a hole in the side of the cup would still cause vibration to be produced in the air column in the horn. Thus a tone and definite pitch would be created without breath ever entering the horn. The timbre would doubtless be different from a normal trombone or trumpet tone, but we can see immediately that the theory of the tone "floating" on the air or being pushed or otherwise propelled by the breath lacks a physical basis. This does not, of course, deny its possible usefulness as a mental concept in producing a good tone.

In a consideration of the breath in tone production, it is necessary to clarify first the process of breathing. The diaphragm, the actuating muscle of the breathing process, is a sheet of muscle forming the floor of the thoracic cavity. When at rest, it is normally dome-shaped, with the lungs completely filling the thoracic

cavity. This depression of the floor of the thoracic cavity changes the shape of the abdominal cavity directly below, causing the lower abdomen, sides and back to expand.

The diaphragm, after tensing during inhalation, can only relax during exhalation, though it is normal to speak of using the diaphragm to expel the air forcibly. The natural tendency for it to resume its high, domed shape gently forces the breath out during normal breathing. To forcibly expel the air as in playing, muscles in the abdominal area are used to withdraw the lower abdomen, sides and back, thus forcing the diaphragm to return to its relaxed, higher position.

Performers seem to be roughly divided on breath control into two main groups: one extreme insists on a rigid, tight abdomen (as if one were about to receive a "kick in the stomach") during exhalation, believ-

ing that this gives good "diaphragm support"; the other extreme insists on a "completely relaxed" abdomen, believing either that the action of the abdominal muscles inhibits the "action of the diaphragm," or that it is unnecessary.

Both groups believe that the greater tension in the diaphragm, the more forcefully the air is expelled. This, as we have seen, is not true. The latter group is simply using a minimum of muscular effort in the abdomen to expel the breath, and the former is using a super-abundance. Which of these methods is preferable would depend on the performer himself. The author has seen competent artists on the same instrument demonstrate both methods. If one can maintain an overabundance of tension in the abdomen without undue tension in the embouchure, throat, or oral cavity, there would be no

(Continued on page 114)



—Photo, University of Wisconsin Extension Division

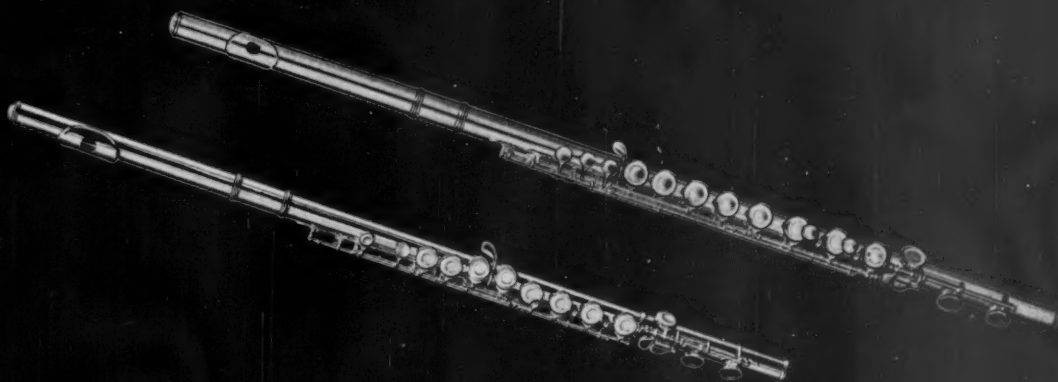
The above statements by Melvin F. Pontious are from "An Investigation of the Principles of Tonal Production and Articulation for Brass Instruments," his Master's Thesis for the Oberlin College Conservatory. He recently won third place with this thesis in the Olds Scholarship Competition.

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What Is Music Appreciation?

JOSEPHINE FOLEY HOLTGREVE

HOW many times do we hear these statements? "I liked music, but I really didn't understand it." "I wish I appreciated serious music more." Or a disgusted "Why can't you appreciate beautiful music like that?"

Just what do we mean by music appreciation, art appreciation, esthetic values and the like? Some of us know, most of us have a vague idea. For all practical purposes I think appreciation of the arts can be summed up in two words: knowing and feeling. Not long ago I read excerpts from a lecture by Archibald MacLeish, the poet. He was very concerned about the apathy of the American people in the face of global crises, any of which might ignite the nations of the world and bring about desolation, pain, and hunger. This indifference is, he felt, caused by our growing ability to know the consequences of such a war without being able to feel them. I often wonder if so much emphasis is placed upon the technical aspects of our modern, sophisticated world that we have lost some of our capacity for sympathy, love, joy in beauty and reverie. We use so much of our time making a better living in order to have more leisure, studying statistics to increase production, or blowing fuses as a result of overloading Univac. All knowing and no feeling can, if carried to an absurd extreme, evoke a "civilization" of robots.

On the other hand, feeling without knowledge is barbaric. Knowl-

Josephine Foley Holtgreve is a graduate of the University of Missouri and holds a Master's degree from Kirksville State College. She is at present vocal instructor for the elementary and secondary schools of Shelby, Missouri.



edge refines our feelings and channels them into appropriate uses. It is this union of knowing and feeling that is of first importance in undertaking an appreciation of any of the arts. It requires a sensitive, inner response (feeling) to the highest thing one knows.

Emotional Response

Now the fact that music is purely an emotional experience for some people who don't know *largo* from *allegro* cannot be denied. They don't appreciate music, they love it. They might enjoy a Tschaikowsky symphony more if they knew his friendship with Madame von Meck was limited to correspondence, but I doubt it. They are sensitive to the beauties of music; there is no need to explain it to them.

As a teacher of vocal music in the public schools, I am constantly presented with the challenge of developing these capacities of knowing and feeling within the children. Most of their school work deals with learning facts. They must also learn facts about music before they can play an instrument or sing intelligently, but

fortunately their music education does not, or should not, stop there. The simplest of illustrations will point this out. A child may be able to determine the correct number of counts in each measure, and divide these counts accurately into eighth and sixteenth notes, but such knowledge will be of no use to him unless he can "feel" the rhythmic beat of the measure. The most rudimentary example of music without musical knowledge is of course the folk music of any people. This music is easy to understand and appreciate when we know the history and living habits of the people from which it sprang. It grew from the simplest of seed; it runs the gamut of emotions from love stories and gallant heroes to bitter feuds. Its repetitions and simple melodies make it easy to know.

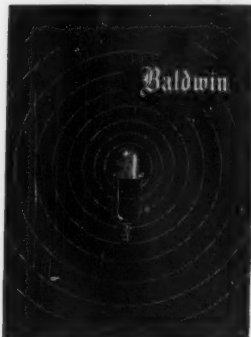
A musically uninformed person starting a course in music appreciation is as pliable as clay. He hears the same sounds as does everyone else, but he interprets those sounds in the same manner as the instructor interprets them. If the instructor wishes to emphasize form, then his class will be more conscious of the formal arrangement of music. If he is a historian, the class will follow the chronological development of music periods. The sociologist's class will be more apt to hear the influence of the aristocracy, the middle class, nationalism and so on in the music they hear. People differ in what they consider important in music, just as they disagree upon whether it should be programmatic or absolute. Such diversity of opinion is present in all the arts and philosophies, and it is healthy. If it had not been for vivid imaginations sparked

(Continued on page 84)

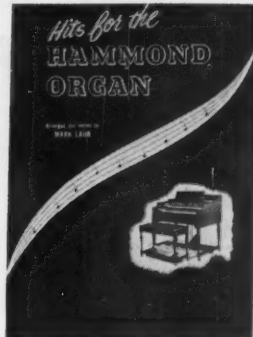
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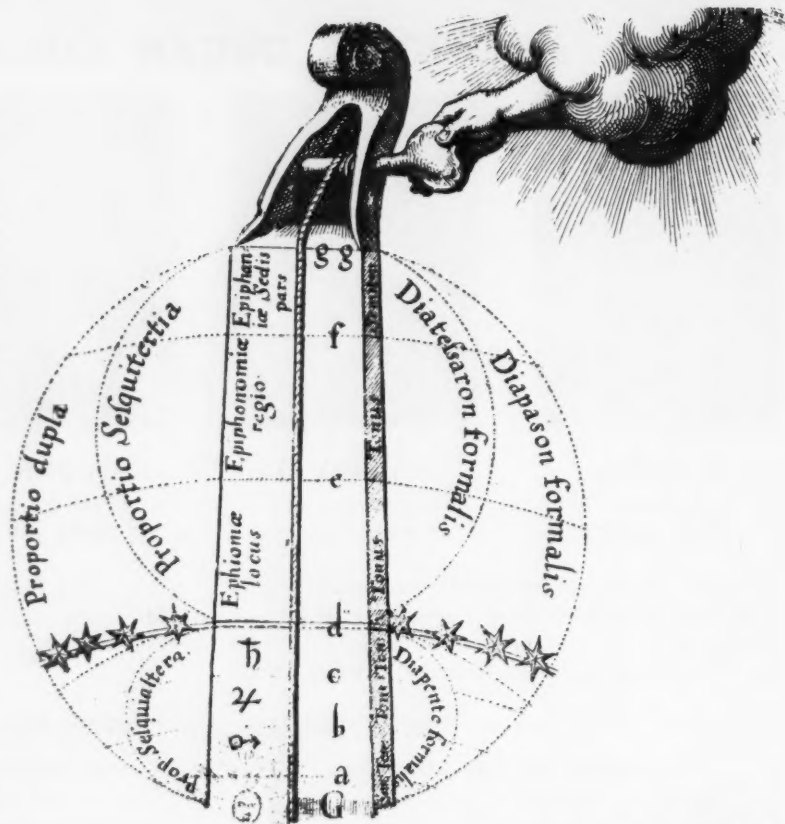
The Physiology of Music

PIONEER physiologist Hermann von Helmholtz once said: "There are three kinds of music: physical, mathematical and physiological." Of all the arts, music certainly exerts the most clearly defined physiologic effects, and needs special anatomic adaptation for its enjoyment.

The ancients recognized the physiologic effects of music through its gross therapeutic effects, but failed to incorporate them into their primitive systems of physiology. It was not until the late Roman Empire that certain observations began to be recorded, largely by Cassiodorus, who found that music affected the pulse; he advocated sweet and spirited music as prophylaxis against epidemics. Pliny and Alexander of Cralles both taught that music was an excellent prophylactic against gout.

The Renaissance ushered in an active revival of interest in musicogenic physiology, beginning by relating music to the ubiquitous four humors and elements according to Pythagoras, in which the bass voice was equated with bile and earth, the tenor with phlegm and water, alto with blood and air, soprano with yellow bile and fire. Harmony of all humors resulted in good health; this idea was borrowed by Renaissance musicians to construct the musical concept of harmony

Reprinted by special permission of "MD Medical Newsmagazine," the above represents the medical doctor's approach to music, utilizing his own terminology. It is interesting to observe that perhaps our so-called musical "taste" is determined to a certain extent by our individual and collective physiological processes. Music is a universal doctor of our physical as well as emotional ills.



—The Bellmann Archive

which they held to be the perfect consonance of melody, rhythm and proportion.

Italian Renaissance physician Zarlino spun an elaborate web around the mystic relationship of music to body function, based on rhythmicity of pulse, respiration and other bodily functions. He taught an ebb-and-flow concept in which he aligned the systole and diastole of the cardiac beat with what he termed the thesis and arsis of musical beat, holding that music was the best training for a sense of rhythm indispensable in evaluating pulse beat and other rhythmic body functions.

Eighteenth-century French physician Louis Roger of Montpellier was the first to present a basic theory of

musical physiology by stating that music exerts its physiologic effects by a "differential vibration" on the liquid and solid portions of the body. Since nerves contain fluid, they are most susceptible to musical vibrations, and are able to throw off "thickened foreign humors" and clear blood-vessel obstructions such as were then supposed to be the basic pathology in gout.

The modern approach to music in physiology began in the 19th century when Leopold Auenbrugger used musical principles in his work on physical diagnosis by percussion. In 1863 Germany's Hermann von Helmholtz became the apostle of modern musical physiology when he

(Continued on page 106)



"... approaches the authenticity of concert hall performance," says Jamed violinist Miacka Elman about his TMS-2, shown with defectors opened for full stereo.

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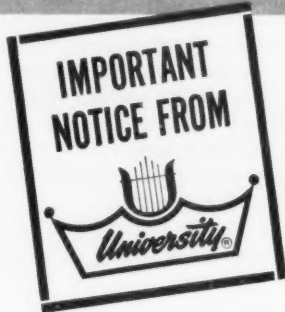
This is accomplished by its unique acoustic design that recreates multiple sound sources by utilizing the walls of the room similar to the way sound is transmitted in the concert hall. The bass emanates from the rear of the enclosure, the mid and treble ranges from the sides. Adjustable deflector doors increase or decrease the amount of stereo spread, as desired, according to the program material, room acoustics, etc.

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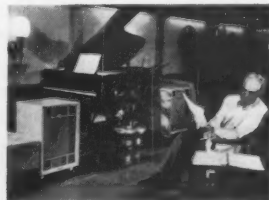
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POLITICIANS ARE INTERESTED IN MUSIC

(Continued from page 11)

Arts. House sponsors include Representatives Celler, Kearns, Lindsay, Wainwright and myself.

Senator Humphrey and I have sponsored legislation making the President's Special International Program a true two-way exchange program, like the marvelous Fulbright Program established in the 1940's.

Senator Fulbright and I are sponsoring legislation to provide an Assistant to the Secretary of State for the Co-ordination of the international cultural and educational exchange programs.

The Theatre Guild-American Theatre Society, the Council of the Living Theatre, the Board of the American National Theatre and Academy, the American Federation of Musicians, the American Guild of Musical Artists, the Hollywood AFL

Film Council which is 25,000 strong, and the American Federation of Musicians are among the many groups interested in my plan for reducing the admissions tax on the performing arts.

In the world of today the race is for political, economic, scientific and cultural supremacy. In this situation in which we find ourselves, cultural organizations have a major role to perform in raising the standards of our people and acquainting them with our noble cultural heritage. We must understand our own culture and assist our own artists in order to better understand and appreciate the culture of other peoples; this is basic to our country's continued leadership of the peoples of the free world and to the hope we give to many of the people in the totalitarian states that they, too, will one day be free. ▶▶▶

MUSIC AS USUAL

(Continued from page 13)

gard it as an emotional outpouring through essentially physical means and by virtue of sentimental predilections. It could well be that it is a lack of awareness of the intellectual factor involved in music performance that causes it to be regarded with suspicion by academicians. If these academicians doubt the educational significance of performance of the finest musical materials, you can well imagine their reaction when the materials employed are ordinary.

Turning to the private teacher, let me say that in my judgment there is no one in all of music teaching of potentially greater importance than the private music teacher. I say this with full awareness of the need for broad education in music to be supplied by specialists in other branches of the art. But it is the private music teacher who usually is the first to introduce the child to music. Millions of our countrymen have aptitudes, attitudes and abilities in and towards music which stem directly from their first private music teacher. When the private teacher is giving instruction to an

individual student, divorced from an educational institution, the quality of that instruction, the breadth of the knowledge imparted, is strictly between the teacher, the child and the child's parents. When this instruction is given in an educational institution and is part of its curricular offerings, its educational significance cannot be weighed merely by the success with which the student performs a series of pieces. In my judgment, applied music can legitimately be included in the offerings of an educational institution only if it succeeds in overcoming many of the abuses which are still prevalent in almost all the private music teaching that goes on in the United States today. It is difficult in the extreme to find a teacher who is equipped to give competent instruction in the physical aspects of performance and who also has insights and mastery of the materials of music and a cultivated taste in the broad repertory of the chosen medium. Most private music teaching today is much the same as it has been for years. Few students are trained to read—really to read. What, after all, is the principal function of a private teacher of instrumental or vocal music? It is, it seems

to me, quite simply to give the student tools for making music through his chosen medium. Ideally, the private teacher should not only equip his student with skill in the physical techniques of performance but in sight-reading, based on a knowledge of the musical components which make up the pieces he performs. Certainly in the schools and colleges the teaching of applied music cannot be otherwise justified.

Where America was once solely an import nation in music, it has now achieved, in the space of a few short years, a position where its music and musicians are welcomed the world over and where many students from foreign lands come here for their advanced studies. We should, all of us, take pride in these achievements, not only for what they mean in themselves, but because they give us the measure of what we can hope to accomplish in the years ahead.

The times do demand that we review every aspect of our myriad activities in music education in terms of the realistic problems which concern our country today. As musicians who teach, we cannot escape from the grand argument on how best to educate American youth. If we are to succeed in preserving and expanding music's place as one of the basic humanities to which man should be exposed in his formative years, we must be prepared to prove that we teach music with a high regard for its serious educational values. Conversely, we must be prepared to eliminate from our music education those activities which cannot be defended as educationally significant. Therefore, we must re-examine our goals in all of music education and question whether emphasis on inclusiveness and quantity should not be replaced with an emphasis on what has been called "the pursuit of excellence." ▶▶▶

Fate, an opera by the distinguished Czech composer Leos Janacek, was composed nearly fifty years ago, but had to wait until the current season for its first production. It received a double premiere, one performance being given in Stuttgart and the other in Brno, where it was one of the events of a gala all-Janacek festival, during which all of the composer's eleven operas were staged.

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WHEN IS A FLUTE NOT A FLUTE?

(Continued from page 38)

1832, when Theobald Boehm, after many years of hard work, presented his new flute to the world. Although this was far superior to any of the flutes in use at the time, the important players of that day were reluctant to change over. It would have meant starting almost from the very beginning and learning a new system of fingering. It was many years before the Boehm flute was adopted by the majority of players. This is the flute that is in use today by all professional players and thanks to Boehm we now have flutes that even a child can handle. A further step in this direction is the recently developed E-flat flute.

Beginners' Flutes

It is possible to start children on the flute at a very early age by using the E-flat flute. This is about four or five inches shorter than the C flute and, because it takes less breath and the keys are easier to reach, it is making a hit with the young students. They play the E-flat clarinet parts in the school bands.

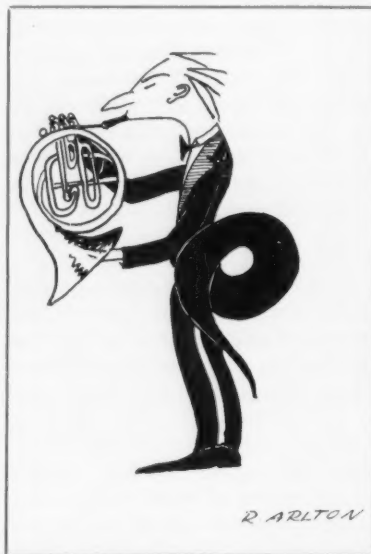
If young flute students are happy with their instruments, music will give them pleasure and their friends are likely to study one instrument or another. Obviously, this would benefit both the players themselves and all music and musical industry. Some of these youngsters will become the civic leaders of the future and with their interest in music we would perhaps have more orchestras and better music on radio and television.

Unfortunately, a good deal of harm is being done to the cause of music by some of the poorly made musical instruments that students use in school or rent from dealers. Large sums of money are being spent in the school systems of our country to foster a love for music and to give students something of culture — above and beyond the "three R's." If poor instruments are given to these students, they become discouraged and very often give up music forever. In other words, spending money for bad instruments, no matter how low the price, is doing more harm than good.

The flute is particularly vulnerable to any defect in construction or padding. A cheap fiddle will not sound very good, but it will play. On other instruments, too, some sort of sound can be produced, even if they are poorly made. But if a flute has the least thing wrong with the pads, it simply will not play. I have tried quite a few flutes that were rented to children and among them I have often come across flutes that were absolutely unplayable. If I could not play them, how could a beginner? No wonder so many children drop out of the music classes at the end of the term!

A dealer once told me that of 38 students who had rented flutes from him not one had continued taking lessons after the rental period was over. They all got so little fun out of their musical experience that they gave up in disgust. When I inspected the instruments that they had returned I knew why. Real junk and a crime against innocent children!

I have come across similar situations in visits to other dealers. They claim that it is poor business to rent any but the very cheapest flutes. They tell the parents that if the student wants to purchase an instrument after the rental period, a better flute will be supplied. However, the student does not realize that the better flute will be more fun. All he knows is that it is difficult to play



the one he has and in most cases his career as an amateur flutist ends after three months.

One might just as well rent out broom handles and call them flutes. They would deliver about as much tone as some of these cheap flutes that I have tried. When is a flute not a flute? Here is a brief account of an actual incident that I experienced.

A dealer asked me to inspect a brand new flute that he had rented to a customer. The customer claimed that it would not play, so he sent it to a repairman who, although the flute was new, installed a complete set of new pads. Still it did not play. A brief inspection showed that this flute would never play because the pads had no chimneys to rest on. (The chimneys are the raised walls of the tone holes.) They had been ground down so low that the pads rested on the body of the flute. In my estimation, this looked like a flute but was not and never could be one. A flute has to be playable. If it is not and cannot be put into that condition, it might as well be classed as a broomstick.

The flute students of today have available better instruments than the great artists of 150 years ago and at comparatively lower prices. There are some really fine student flutes on the market and at very reasonable prices. Our American flute-makers are doing some excellent work and this is helping the cause of good music. To permit mediocre flutes to circulate among children only undoes some of the good work they are doing. There is no excuse for bad instruments any more, and I hope to see the day when they will be thrown out of our school systems. With increasing numbers of fine student flutes available, that day may not be so far off. ▶▶▶

The Children's Music Center, 2858 W. Pico Boulevard, Los Angeles 6, California, has published a series of booklets listing books and records recommended for use by children. The booklets deal with foreign language study, dance, jazz in music education, records and books for the elementary curriculum, and records and books for the secondary curriculum. They will be sent to readers free upon written request.

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OPERA ON TELEVISION

(Continued from page 18)

the central European opera house after the first World War was based primarily on the radical revisions of the visual side in opera production. First-class stage directors were put in charge and helped to modernize opera production on a much broader basis than France and Russia had been able to do.

The NBC Opera Theatre, while taking some credit for encouraging the American audience to accept a new type of opera production, does not take credit for inventing it. It picked up the historical thread of opera development and created a form which adapted these elements to the requirements of television. Moreover, it brought this opera to a mass audience. The positive response of this audience has encouraged NBC to continue through all these years. . .

TV Opera Problems

I am often asked about the special problems we face in opera on television. My first new problem as conductor was to find singers who were musical enough to perform without seeing the conductor. It soon appeared that the problem was not only to engage artists of high musical intelligence, but to find a style of rehearsing which permitted them to sing and act independently—to all appearances—while actually carrying out the exact intentions of the conductor. This independence of movement, of course, adds greatly to the dramatic impact of the story. Another factor which helps a television audience enter into a story is that the orchestra is not visible. The audience is taken inside the proscenium and views the action from several sides, not just from the front. This spotlight trained on the singers means that they must have dramatic as well as vocal ability.

America has developed a fairly large number of young singers with good musical training who have the intelligence and resourcefulness to work under our difficult conditions. In some cases, the voices we use may not be large enough to sing the same roles in a big opera house;

but for us this is a purely academic matter, since we choose singers to fulfill the requirements of our own production and our own medium.

Microphones handle smaller voices better than larger ones for the simple reason that they are constructed to be placed in front of a performer's mouth. It is true that in recording sessions, and in radio, new microphones and developed techniques have made it possible to record successfully all kinds of voices. But in television the singers are constantly moving and are followed around by a microphone boom, which makes the carefully arranged placement of the stationary microphone of a recording session impossible.

This brings up the question of pre-recording the sound as it is done in the movies. While pre-recording may improve the sound and eliminate a number of minor or major acoustical accidents, it diminishes, in my opinion, the spontaneity of the performance. The impact of simultaneous acting and singing is so much more effective than the most carefully synchronized performance that I prefer to accept occasional tonal deficiencies in order to gain the vitality of a live performance.

"Opera in English" was a battle cry as recently as ten years ago. Communication, in operas as in all other art forms, is the prime consideration; for if we don't understand the singer's words, we cannot know whether he acts or even sings in accordance with them. And, the moment we lose interest in his acting we lose interest in the character he portrays and eventually in the opera itself. Television in particular demands with its close-ups of faces that we understand what is being said at every moment.

Adherents of opera in the original language have opposed translated opera for a variety of reasons. Usually the opposition begins with the undeniable observation that translations will seldom add, and, more often than not, take something away from the flavor of the original. We may take small consolation from the fact that these arguments are almost as old as the history of opera. Every

country (with the exception of Italy, the motherland of opera) had to solve its translation problem in its own fashion.

In the Vienna of Mozart's time, anything but opera in Italian was considered with contempt. The only operatic works Mozart could write in the language of his country were "Singspiels," operetta-like in form, with dialogue. His operas in German—*The Abduction from the Seraglio* and *The Magic Flute*—were dialogue operas, or, as the French called the category later on, *opéra comique*.

There are at least as many arguments to be made for the unsingability of German, Russian and Swedish as there are for English. Still, operatic developments all over the world proved that only countries where opera was given in the native language became "opera countries."

Our experience has been that the American opera audience would rather accept opera in the original language than a badly translated one. However, a well-translated libretto might make the difference between acceptance and rejection of the musical work. The NBC Opera Theatre has spent an extraordinary amount of time on improving its English versions.

Television has provided a mass test proving that America at large has accepted opera in English. It is difficult to imagine how many years it might otherwise have needed to be heard and tested by millions of listeners. The supreme test of the acceptability of opera in English occurred when Arturo Toscanini discussed the NBC Opera production

of Puccini's *Sister Angelica* with Samuel Chotzinoff. Maestro Toscanini expressed surprise that an opera for which he had little regard on the stage came over so well on television. He had enjoyed the performance and mentioned a number of details expressing his satisfaction. When Chotzinoff asked the Maestro, who had always been critical about translated Italian opera, how he enjoyed the production in English, he answered, "I didn't even notice it was in English!" ▶▶▶

MUSIC FOR LIVING

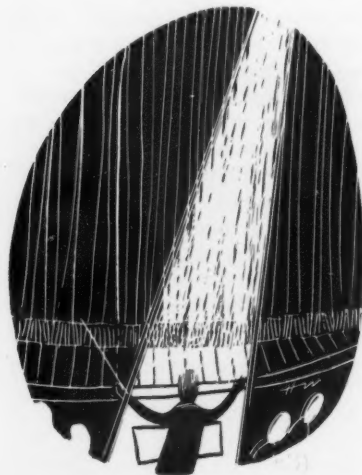
(Continued from page 50)

justify their existence. This is a ridiculous situation, of course, but it does serve to establish a clear-cut measuring-rod by which we compare various uses of public dollars in school programs. The measure is "value": value as evidenced by a *permanent* contribution to the student and through him to his family, his community and, ultimately, his children.

The inclusion of recreational music and recreational instruments would be a significant contribution to the "value" of the school music program. It behooves the music educator to borrow and use *now* a fundamental tool of the scientist: objectivity. Look at your own instrumental program not in terms of *how good those participating are*, but *how numerous are those who do not!* ▶▶▶

June 15-20 is the meeting time for the Salem College Summer Choir School in Winston-Salem, North Carolina. The faculty will include Paul Peterson, Henry Pfohl, Mrs. Haskell Boyter, John Mueller and James Hart. Contact Paul W. Peterson, Salem College, for full particulars.

Dubuque Senior High School will be host to the Tri-Double-I Music Festival on May 6 and 7. Choruses, orchestras and bands from Freeport, Illinois, and Clinton and Dubuque, Iowa will participate.



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A Wreath for the Abbé Personneaux

CLARENCE MANSFIELD LINDSAY

IT has been said, and no doubt generally accepted as the truth, that the *Marseillaise*, the stirring national anthem of La Belle France, was written and composed by Claude Rouget de Lisle. Specifically it is recorded that he composed it during the night of April 24th-25th, 1792, at Strasbourg, as a marching song for Marshal Lukner's Army of the Rhine. We also know that on July 15th, 1795, the year in which the terrible Reign of Terror came to an end, it was officially declared to be the national anthem of the country.

It is not surprising if other claimants should have asserted their right to be known as the originator of the air, and it is even said that de Lisle, who was an officer of engineers and who had been put in prison in 1792 for his refusal to take a second oath to the constitution, heard the march from his cell and adapted the words of a patriotic hymn he was then writing to the air.

Be that as it may, and remembering that it is always easy to cast doubt in matters of this sort and to find acceptance of the doubt among the credulous, when it comes to the words of the song we may well believe that though granting that he wrote the first six strophes of the immortal anthem, we have good reason for attributing the final strophe—commonly called the "strophe of the children"—to a certain priest, one who had refused to take the oath to the Republic.

Indeed, the account which has come down to us is such as seems to bear evidence of its trustworthiness, carrying conviction of its truth. Harking back to the days of the

French Revolution, anyone familiar with that period should be well aware of the sufferings of the reverend clergy, when the "Goddess of Reason" might be invoked by a maddened populace instead of the true God.

Murdered Priests

In a single year, 1791, six hundred priests were murdered; in the year following three hundred ecclesiastics, including a number of bishops, were massacred in the prisons of Paris alone. In Paris, if a priest were detected, he might in very short order be arraigned before the Revolutionary Tribunal; and since a priest to the Terrorists was looked upon as being little better than the devil, the guillotine might soon claim another victim.

It chanced that upon a certain day a priest had been caught whose "crime" it seems was the solemnizing of a religious marriage; and he was to be brought before the Tribunal on the afternoon of the same day.



Picture, if you will, a large room in the Hôtel de Ville, having an oblong table at the upper end, covered with black cloth, while about the table sat seven "judges," each with a tricolor scarf about his waist, and each wearing, suspended by a ribbon from the neck, a small silver axe.

As a rule, debate was not greatly indulged in, and though on the day that the priest in question was to be brought in the room was crowded, at least a half-dozen prisoners were brought in and taken away, all without occasioning any degree of excitement.

It seems that the custom was for the judges to give ear to anything the prisoners might have to say in their behalf, and having done so, dispose of the case by either extending their hands on the table or putting them to their foreheads. The motion first mentioned stood for acquittal and liberation; the second meant death.

Now the priest was brought in. The silence which prevailed might well have been due to his appearance. He was not very old, yet his hair was white—as well it might be, considering the hazards of life for the clergy under the Terror.

"Who art thou?" was the demand of the president.

It was a dramatic moment, as the prisoner, thus interrogated, drew himself up to his full height. "I am the Abbé Personneaux, a former tutor at the college at Vienne, and the author of the last strophe of the *Marseillaise*."

Quietly as that reply was given, it produced an impression no less than

(Continued on page 90)

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 7363 NEVER NEVER LAND—SSA
 7364 DISTANT MELODY—SSA
 6618 CAPTAIN HOOK'S WALTZ—TTBB
 4508 NOEL! NOEL!—SSA

OCTAVOS BY WARNICK

- 5637 IT'S TOO SOON TO KNOW—SATB
 5638 SENTIMENTAL JOURNEY—SATB
 7365 SENTIMENTAL JOURNEY—SSA

OCTAVOS BY ALBERT

- 7359 GOSPEL BOOGIE—SSA
 7360 JULIDA POLKA—SSA

COLLECTIONS BY KURIK

- ALL TIME POPS—SSA
 ALL TIME POPS—SATB

Containing: AFTER YOU'VE GONE, BORN TO BE WITH YOU, CANADIAN SUNSET, DEAR HEARTS AND GENTLE PEOPLE, DOCTOR, LAWYER, INDIAN CHIEF, DRIFTING AND DREAMING, ENJOY YOURSELF, FIVE MINUTES MORE, I'LL WALK ALONE, IT'S BEEN A LONG, LONG TIME

- COLLEGE SONGS—SATB

FOR CHORUS BY NORMAN LUBOFF

- 5625 TO AN ANCIENT PICTURE—SSATB
 5626 CHRISTMAS EVE—SSATTBB
 5627 EZEKIEL SAW DE WHEEL—SSATTBB
 5628 ALL THROUGH THE NIGHT—SATB
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ASTRONOMER'S MUSIC

(Continued from page 54)

"But we need go no further than our own University to find excellent examples of the uniting of scientific and musical talents and achievements in one person," said Dr. Edmondson. "Professor Vaclav Hlavaty of our Mathematics Department, who is famous for his work on the Einstein theories, is a good violinist (as was Einstein himself). An even more striking example occurs in our own Astronomy Department. Dr. Marshal Wrubel, who is here with us now, was undecided in college whether to go into science or music. He studied piano at Juilliard with Carl Friedberg, and was a contemporary of William Kapell, who was studying with Olga Saraaroff. The people at Juilliard were mighty unhappy when Marshal went into Astronomy rather than music, because many of them had ranked him, as a student, above Kapell." >>>

Professor Frank K. Edmondson, head of the Indiana University astronomy department, is also director of the Goethe Link Observatory, where he is in charge of the world-recognized research on the minor planets, or asteroids. He has written many published articles on the radial velocities of faint stars. Before joining the Indiana University faculty, Professor Edmondson was an assistant in the Harvard University astronomy department and a staff member of the Lowell Observatory. He is here interviewed by William Goode of the Indiana graduate school.



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and

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Three Choral Workshops for directors are to be held "on the road" under the auspices of the organizations listed below.

For complete details on Pennsylvania Workshops, address: Registrar, Fred Waring Music Workshop, Delaware Water Gap, Pa.

For information on "road" sessions, write directly to individuals listed.

CHORAL WORKSHOPS ON THE ROAD

June 7-12 **Indiana University**
Write: Wilfred C. Bain, Dean, School of Music, Indiana University,
Bloomington, Indiana.

June 14-19 **University of Oregon**
Write: Theodore Kratt, Dean, School of Music, University of Oregon,
Eugene, Oregon.

***August 24-28** **Conrad Hilton Hotel, Chicago, Illinois**
Write: Rev. Joseph F. Mytych, Chicago Catholic School Music
Association, 3745 So. Paulina Street, Chicago 9, Ill.

(*Enrollment open to all choral directors.)

DELAWARE WATER GAP, PA.

June 28-July 3	Elementary Music Education Workshop
July 5-10	Choral Workshop
July 12-17	Choral Workshop
July 18-26	Youth Choral Workshop
July 28-August 5	Youth Choral Workshop

YOUTH WORKING SCHOLARSHIP AWARDS

Ten Working Scholarships to be awarded in the name of the late Ennis Davis are available to young male singers of college age who are majoring in music or music education. These Scholarships provide compensation for employment in the Waring Workshop dining room and kitchen during the complete Delaware Water Gap season, plus opportunity to attend and participate in instructional sessions. For details, write Registrar at Pennsylvania address.

THE UNITED NATIONS SINGERS

(Continued from page 48)

a demonstration of international understanding and co-operation.

Invariably the sight of such a heterogeneous group singing songs in the various languages of its members has a profound impact on the audience, an impact which is heightened by the realization that this activity is an entirely voluntary one, in no way official. For the entire burden of cost and effort is borne by the members themselves, who pay annual dues, buy their own music, and elect their own officers to handle the endless detail essential to such an enterprise.

Within the United Nations, the UN Singers simply constitute one of many recreational activities which compete for limited rehearsal and meeting space. No official time is available for rehearsals, which have to be squeezed into the members' lunch hours. A singer who cannot arrange his lunch hour at the right time simply has to be absent. If he is permanently unable to make the time he is lost to the chorus. Nor are singers exempt from foreign assignments. Special missions may send them to Gaza, Geneva, Paris or various other distant points for periods of months. And of course any international crisis may require overtime work which uses up every available

moment for members in certain offices. Extended sessions of the General Assembly, in fact, have caused postponements of TV programs and cancellations of live concerts planned too near the great meeting-hall.

Needless to say, all absences are not due to official causes. Like any adult chorus, we lose members by marriage and by illness. We also lose them for months at a time when they take the long home leaves which enable them to keep in touch with their own people. It is not unusual for one of the Singers to miss most of the season due to home leave, sometimes combined with a foreign mission.

Other Activities

If attendance is less than full at rehearsals, it is the same at performances. An astonishing percentage of UN staff members take advantage of the magnificent educational facilities in New York City. Those who are not studying languages evenings in the United Nations' classes, are likely to have classes in the various local universities and colleges, nearly all of which are represented in the UN Singers. Special personal reasons arise at times as well, to prevent

members from taking part in performances. Women may attend rehearsals yet skip all public appearances because their husbands are from countries where such activities are not permitted to women. Whatever the individual reasons may be, it is a fact that the entire membership of the United Nations Singers has never been together at one time, not even to face the television cameras.

Given this combination of inexperienced singers, irregular attendance, high turnover, short rehearsals, polyglot repertoire and numerous invitations, much has been accomplished, thanks to a devoted group of officers who give endless time to the sometimes thankless tasks which are absolutely essential.

The Recording Secretary, for example, must not merely keep up a set of attendance records. She must also poll the entire membership before any invitation can be accepted in order to be sure that a sufficient number will be available, with reasonable distribution by section. When hospitality in private homes is offered, she must make an additional check to arrange individual accommodations. And of course this must all be done without disrupting the brief rehearsals. The chairman must not only carry on her own duties but be prepared to take over those of other officers who may be ill, or on leave, or simply too tied up in their official capacities to act promptly on Singers' business.

Starting with a group of about thirty enthusiastic but unselected members, the group was thrown open to all who showed interest, with the exception of those who sang very badly off pitch. Membership gradually mounted to the hundred mark, so that a chorus of seventy-five was available for the second annual television carol program on the CBS network. While improving the body of tone, this presented some king-sized problems. The rehearsal room, for example, seats less than fifty, so that late comers frequently had to stand. Moreover, with new members joining in relatively large numbers, maintaining a basic repertoire was complicated by constant new arrivals. And of course the paper work required of our officers multiplied along with the expense of transport-



ing the members to performances. Reluctantly therefore—since the UN Singers is a recreational club, not a professional chorus—the decision was made to reduce the size of the club by attrition and a somewhat higher membership standard. As presently constituted, we have about sixty members, providing an average of about thirty-five for performances.

Considering the international membership of the UN Singers, the logical choice of repertoire seemed to be folk songs and Christmas carols. Finding arrangements is not

in itself difficult, of course, except that we must also locate the original language text. Since published English versions often bear no relation to the original, and since original titles are usually omitted, finding the source can be a long, difficult project.

Phonetic Spelling

Languages which involve special problems or special alphabets are presented in phonetic spelling based on English (the one language known

to all members) or in transliteration. No printed matter is actually distributed in the more difficult languages, however, until the words have been practiced by imitation, usually with a native instructor. This is done first by syllables, finally by speaking the words in the actual rhythm of the song. The aim of this procedure is to form a sound association before the members have a chance to form faulty concepts based on the inconsistent letter values. In order to minimize the effects of irregular attendance, we usually practice a text briefly in two or three meetings before distribution of words or music.

Our objective, naturally, is to develop selections in as many languages as possible. To date we have Christmas carols in Austrian, English, French, Italian, Polish, Spanish and Welsh. Folk songs have been sung in Austrian, Chinese (the *Flower Drum Song* has been very popular on our programs for some time), Czech, Finnish, French, Italian, Russian, Spanish and Yoruba in addition to English. A number of languages occur in both lists, because we try to do two in the same language at a time when practical, not only to show contrast but because it is easier to learn the second right after the first.

Invitations to appear have multiplied to the point where we find it necessary not only to limit the number of performances but to reserve periods during the season for learning new material. Unlike a school chorus which starts fresh each year to prepare one or two programs, we are forced by circumstances to work on a revolving program. In fact, the short rehearsals complicate the problem of maintaining numbers in an active status.

We have found a partial solution in putting new members on a temporary probationary list until they have had time to learn at least part of our program. In addition, special word sessions are arranged from time to time for those who can attend, on the theory that once the words are known notes can be picked up.

If this all sounds difficult and frustrating, it is. So much more could be done with even a modest increase in rehearsal time! Yet the experience of working with this remarkable group of people is one I wish every-

M		<p style="text-align: right;"><i>the</i> <i>pennsylvania</i> <i>state</i> <i>university</i></p> <p style="text-align: center;">1959</p> <p style="text-align: center;">INTER-SESSION <i>June 8 to June 26</i></p> <p style="text-align: center;">MID-SESSION <i>June 29 to August 7</i></p> <p style="text-align: center;">POST-SESSION <i>August 10 to August 28</i></p> <p>Specialized courses in music and music education leading to M.A., M.Ed., or Ed.D. degrees.</p> <p>Claremont String Quartet in residence—July 6 to August 7</p> <p>Summer Faculty includes Dr. Frances M. Andrews, Professor W. Paul Campbell, Professor George E. Ceiga, Professor James W. Dunlop, Dr. Hummel Fishburn, Professor Frank Gullo, Professor G. William Heninger, Professor Theodore K. Karhan, and others.</p> <p>Band, Orchestra, and Chorus School for high school students—June 29 to August 7</p> <p style="text-align: center;"><i>for bulletin information write:</i> Dean of the Summer Sessions Room 100 Willard Building</p> <p style="text-align: center;">THE PENNSYLVANIA STATE UNIVERSITY University Park, Pennsylvania</p>
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one might share. The co-operation and friendliness of these men and women from all over the world, the remarkable absence of petty personal squabbles, the cheerfulness under circumstances which are often trying,—these are the best possible rewards. And the reaction of audiences to this unique group brings the feeling that something worth while is being accomplished. ▶▶▶

FUN WITH THEORY

(Continued from page 32)

A review of sharps and flats, then locating them on the keyboard, is worked in with practice in laying out small patterns of three or four notes while learning the definition of a step and half step. Pupils are asked to lay a button on the note $\frac{1}{2}$ step up or down from a given note, then a whole step. When we figured steps, we also sang them to hear how they sounded, using do-re-mi.

Next, the pattern scale of C, using numbers 1 through 8 below the staff, with dashes to indicate where the half steps fall, is placed on the board and explained. The students are surprisingly quick at counting from one step to the next and placing a button on each note as they figure each of the eight tones. From there, they lay out and play all the common major scale patterns and may be taught how to write them on the staff, using the needed sharps or flats.

It is necessary to give some rules in figuring the above. (1) Never repeat a letter name. (2) No letter of the musical alphabet, line or space may be skipped. Try to throw in some interval figuring of thirds and fourths as you can, for foundation in studying minor keys and chords if time and interest allows.

The question of why the song, *America*, in the key of G, doesn't sound right without a sharped "F" needs to be kept before the class until someone finally figures the relation between the way patterns work out and key signatures. This is a natural opening to the study of arrangement of sharps and flats in key signatures.

The author has found no easy way to learn signatures except memorization and making a key signature wheel with a compass. The crutches

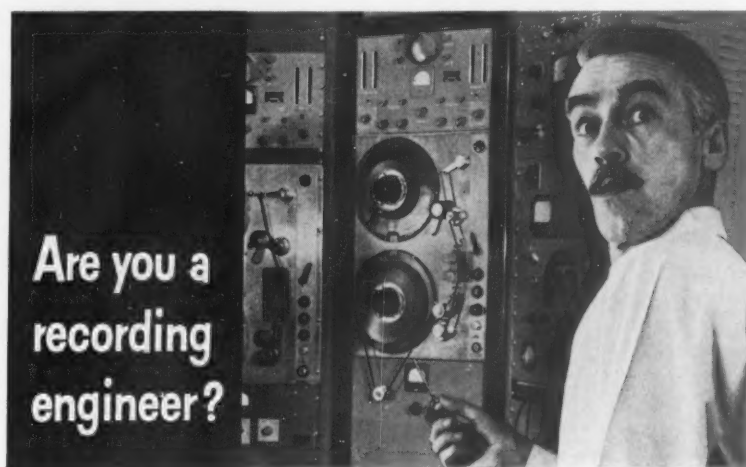
of various sentences tend to become confusing. Some can learn to count up one from the last sharp or four down from the last flat to find the key. Some have used a jingle such as "The last sharp to the right is ti; Count up one and that's your key."

When they accomplish the copying of the pattern layouts in the display notebooks, they are ready to study the more commonly used intervals, if the letter and interval space coverage is given for each. To hear intervals, familiar tunes, such as *Chopsticks* or *Are You Sleeping*, might be used. The more advanced students often begin combining intervals into three-tone chords. Some will try writing accompaniment

patterns.

"You can even work them into Boogie-Woogie if you want to," one bright girl confided; and, as an afterthought, "It's kind of fun, too." ▶▶▶

The 9th annual Industrial Music Workshop was held at Purdue University during February. There was general agreement among delegates that management is becoming increasingly interested in recreational programs tending to produce happier, more loyal employees, and that music holds an important place in such programs. Means of expanding such activities, and of stimulating interest among employees, were freely discussed.



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COMPARING HANDEL WITH BACH

(Continued from page 29)

on the Continent, was of course much apter to come into its own in the oratorio than in the opera. The democratic idea of England found its embodiment in the oratorio and specifically in the chorus, which imparts to the great mass of participants a collectivistic awareness comparable—in a different form—to that inherent in the performance of the country dance. The British somehow see a reflection of their

own existence as a people in the Biblical people of the Jews. The British consider themselves the chosen People, to whom God gave victory over its enemies because it—just like the Jewish people—heeded God's commands and set an example for other peoples to follow.

Handel's sphere of impact goes far beyond that of Bach. His music—in contrast to Bach's liturgical compositions—was intended for the masses.

Handel, as Leichtentritt put it, was not a preacher in a dogmatico-theological sense, but a free and candid man, great of soul, kindly in demeanor, and unprejudiced in his friendly humaneness. His music is not—primarily—Christian, but human. Handel was the prophet of a new humanity, a new Humanism. But he was simultaneously the spokesman of the English middle class. Handel has always been identified with the British people, and those who stressed this point managed conveniently to overlook the background and antecedents of the big German "bear." We might compare Handel with Lully, who likewise was a foreigner and who—despite his Italian origin—determined for a period of some 150 years the distinctive traits of French music. Handel's personality and the musical idiom which he mastered—partly by innate instincts and partly by training—was bound to be congenial to the English (whose musical culture in the early 18th century was furthermore a *tabula rasa*). In recent times it has been pointed out that Handel's teacher at Halle, Friedrich Wilhelm Zachow (1663-1712), displayed in embryo the monumental style of his great pupil. Especially the exuberant dramatic energy of Zachow's cantatas has been stressed, and Romain Rolland went so far as to call Zachow a "Handel in Miniature," with shorter breath, a more restricted wealth of invention, and especially a much narrower display of force. Indeed, the striking features of Zachow's productions is a certain tone of triumphant virility, which—in nobler forms, in vaster scales, and to a higher degree—we encounter again in the works of the mature Handel.

The distinctive characteristic of Handel's oratorios—next to their wealth of form, color and mood—is their immense power and their exalted ethical level. He has been compared to Aeschylus and to Sophocles, Shakespeare, Tasso, Ariosto and Milton. His dramatic powers he exercised for decades in the opera, but finally they reached their climax in his oratorios. Handel's oratorios are not only masterworks of the psychology of the individual but also of the psychology of nations.

This is not the place to point out how the various heroes and heroines



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are characterized: Galatea, the lovely bride of Acis; Michal, a girl in love in *Saul*, then a loving bride, a tender wife, and finally a heroic defender of her husband; or David, the youth growing up to full-statured maturity, and Polyphemus, the prototype of brute force and animal appetites. And how marvelously does Handel bring out the differences in national psychology between the Israelites and the Philistines, between the Egyptians and the Jews, or—in the *Occasional Oratorio*—between the English and the Scottish rebels. We cannot discuss either how Handel treated his lyrical arias, making use of them to underline the diverse characters of their singers, or how in his choruses—homophonically or polyphonically—he depicted in grandiose strokes and flaming colors the nations and their destinies. Yet always and everywhere we find Handel's exalted ethical will, manifesting itself in every tone, every harmony, every rhythm.

English Humanity

Everywhere we recognize Handel's exalted sense of grandeur, beauty, elevation, and, above all, of things human. With such tones he found an echo in the English nation of the 18th century with its sense of justice, greatness and humanity. Handel rose beyond the narrow confines of German life as we may see it symbolized in Bach; he rose to encompass the vastness of the world, as did those other great victors of German origin: Luther, Beethoven, Goethe, Wagner. Handel was a conqueror, as Beethoven was a conqueror, and on foreign soil he fought for the great and for the sublime. As Wilhelm Dilthey put it, the sorrows and the joys of a private life were not enough for him, as they were no doubt for Bach. His active nature had little use for anything reminiscent of mysticism. His great personality found itself in that richest of all combinations in which everything heroic can be expressed in music: an active religion full of energy, a rational self-reliance based on the faith in a harmonious universe, and the solemn pomp and sense of decorum of a great princely tradition imbued with the proud awareness of the British individual's inner freedom. ▶▶▶

PASSING TRENDS IN POPULAR MUSIC

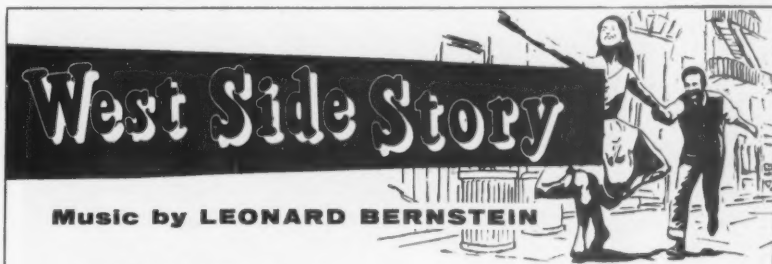
(Continued from page 16)

of the individuals who scream "Stop that music!" For if we allow that to happen, the next cry can be "Burn that book!"

All music has a function. Whether it be the tribal chants of the uncivilized African tribes, the resounding rhythm of the New Orleans Dixie beat, the sweet strains of a Viennese waltz, or the pounding urgency of

rock 'n' roll, they all have a function, of varying importance.

There is the music that has the great over-all effect on a culture, and then there are the tunes that have a burst of glory and quickly fade. Nevertheless, they have their *use* and help greatly in the painting of the complete musical appreciation picture, which we need. ▶▶▶



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WHAT IS MUSIC APPRECIATION?

(Continued from page 66)

by the spirit of adventure, we would still be living in the Middle Ages. The imagination must be stimulated in some way before much appreciation can take place.

This is all very true, you may say, but how does one go about being hypnotized by the strains of Schubert when one is so "gone" on Rock and Roll? First, let me say that the basic

difference between the popular styles of music and those of serious music is the difference between responding to one's baser rhythmic impulses and one's sensitive inner soul. Anyone who really wants to enjoy serious music can do so by listening to it repeatedly and intelligently, and by reading commentaries on the composition, selected biographies of com-

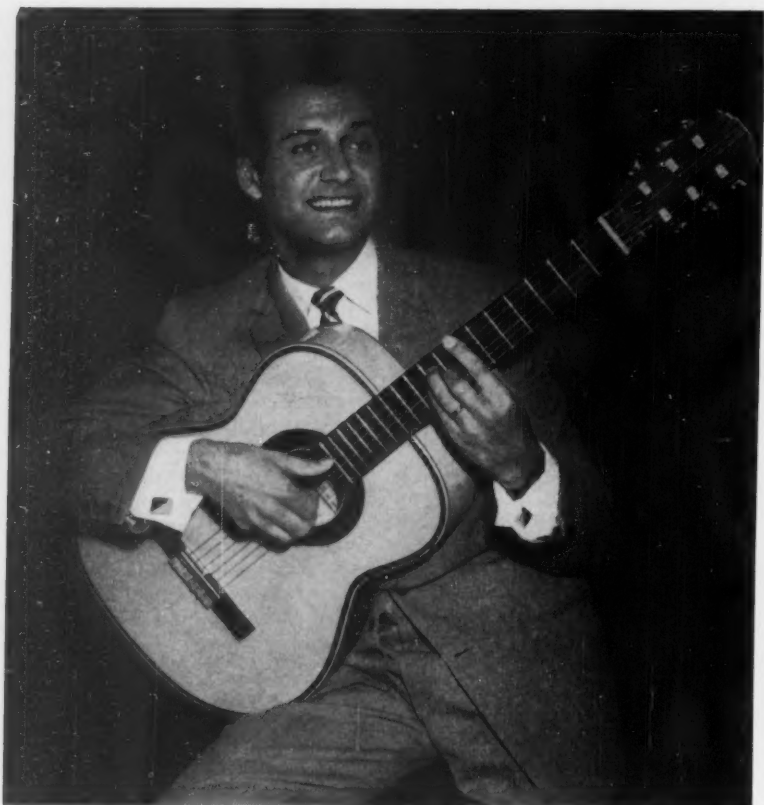
posers, and/or music histories written in language of the layman. If the spirit is willing and the ear is not deaf, the flesh will take care of itself.

What can be done to the musical illiterate, both child and adult, to make him sensitive to the beauties of music? Much. In the first place, the schools are with increasing effectiveness becoming instruments of education in music. It is important that the music educator teach not only the fact that a whole note receives four counts in 4/4 time, but also that the whole note was written for a purpose—it's part of a lovely sound. We must present listening music on their level, not ours, for there is no communication between music and student if there is no common language. A good music program in a school system furnishes the emotional adrenalin for higher intellectual pursuits.

Music at Home

In Europe the home is the place where most youngsters learn to enjoy music. A town of any size has its civic music groups which rehearse regularly and give admirable concerts. This is not so true here in the United States. With the expansion of the thirteen colonies, serious music was left in the larger seaboard cities with the well-to-do who could afford to support it. This led to a division between patrons of serious music and those who enjoyed folk or popular music. Financial difference was not the only factor which divided the American people in their musical taste. Pioneers and homesteaders did not feel like relaxing with the flute or harp any more than they felt like dancing the minuet. There was a rugged life, and they needed a rugged music. Unfortunately, much of this idea of serious music being for the well-to-do and popular music for the working people persists today. It is one of the greatest obstacles to mass appreciation of the music masters.

In the entertainment field, radio and television have reached a record number of people. The possibilities of developing good taste and an esthetic response to music inherent in these mediums are limitless. The popularity of programs of such mass educator-musicians as Walter Damrosch and Leonard Bernstein proves that people do want to listen to good



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music when they can understand something about it. This should be a wonderful challenge to the entertainment world. The recent interest in high fidelity has boosted phonograph record sales to a new high. This should put more serious music in homes where there are no performing members of the family. Motion pictures based upon the lives of famous composers were always a box-office success. In their drive for

more patrons, the movie industry might consider something of that sort again. It has been a long time since *A Song to Remember*.

The final place I wish to mention as a medium for good music is the church. Historical research shows us that people have consistently used music in their religious worship from the beginnings of civilization. The purpose of music in the church service is, of course, to make it more meaningful and more beautiful. It can do something else. It can introduce and propagate the music of the

highest calibre to people who may not otherwise hear it. It should be a challenge to the musical director of every church to present the very finest (not necessarily difficult) music to their congregations every Sunday of the year, for that is when they are the most receptive. Lay people will respond to great music more in church than out of it, because that soul inside of us which responds to music is the same one that responds to our religious fervor—and in the same way. The best of music is God in sound. ▶▶▶

FOLK TALES INSPIRE MUSIC

(Continued from page 58)

turned, restoring order.

The famous legend of William Tell, which typifies the spirit of freedom for Switzerland, inspired the great poetic drama by Schiller and the opera by Rossini. The Overture to *William Tell* has been called "a complete symphonic poem in miniature." The imagination of Rossini in this opera is inexhaustible, the rhythmic effect is always impressive, and the melodies are full of grace.

The Russian composer, Rimsky-Korsakoff, imbued with ideas created by several folk tales, has successfully written music to fit them. He is credited with *The Flight of the Bumble Bee* and with the musical version of *Scheherazade*, an outstanding symphonic suite.

Many other beloved children's stories have been the creative sources for important music, as witness Deems Taylor, the well known American composer, who composed an orchestral suite, *Through the Looking Glass*; Felix Mendelssohn, with his Overture to *A Midsummer Night's Dream*; Richard Wagner, who turned *The Flying Dutchman* into an opera; Richard Strauss, who wrote the music of *Don Quixote*, as a satire on chivalry, and many others.

The association of books with music grows out of a genuine love for literature and its companion art. It is not too much to say that music's association with poetry, drama and even philosophy has resulted in untold enrichment of human experience. Deep-felt gratitude should be expressed to the many composers who have raised the musical note to the level of a new literary genre. ▶▶▶

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Things You Should Know About . . .

SCHOOLS — The 61st Cornell (Iowa) College May Music Festival will take place on May 7-9. Participants will include the Chicago Symphony Orchestra under Walter Hendl, mezzo-soprano Francis Bible and pianist Grant Johannesen. . . . Boston Conservatory will follow its production of *Martha* with Purcell's *Dido and Aeneas* and the musical comedy *The Boy Friend*. . . . New York University will offer this summer a course entitled "Techniques of Sound Production for Recording and Broadcasting." The lecture series will be delivered by Enoch Light, of the Grand Award Record Corp. . . . The Tally-Ho Music Camp will be open for its 12th season between June 28 and August 9. Write to the camp, Livonia, R.D. 2, N.Y. . . . Two workshops (band and choral) will be held at the College Park campus of the University of Maryland from July 6 to July 17. Information from Homer Ulrich, Head, Dept. of Music, University of Maryland, College Park, Maryland. . . . The summer school of the Royal Conservatory of Music, Toronto, will commence on July 2. Teachers' courses will be stressed and a feature will be a term on Carl Orff's "Music for Children" method. Address is 135 College St., Toronto 2B, Ontario. . . . The University of Buffalo offers a special course, "Arts in European Life," consisting of a 35-day tour visiting European centers of music, art and drama under the direction of Dr. Irving Cheyette. . . . An intensive six-week program has been announced for this year's summer session at the Chautauqua Center of Syracuse University, Syracuse, New York. . . . The 1959 University of Wisconsin Music Clinic has been announced. Applications from Extension Music Department, University of Wisconsin, Madison 6, Wisconsin. . . . The Berkshire Music Center's summer school at Tanglewood, Lenox, Massachusetts will be open from June 29 through August

9. Faculty Chairman is Aaron Copland. . . . August 16-30 are the dates for the fourteenth annual session of The Bennington Composers' Conference and Chamber Music Center, to be held at Bennington College, Vermont. The festival seeks to promote the young and unknown composers of this country. . . . A String Ensemble Workshop, carrying one hour of credit, will be held July 13-17 under the auspices of the Eastman School of Music, Rochester 4, New York. . . . Yale University has published a photofacsimile of one of its most valued manuscripts, J. B. Bach's *Clavier-Buechlein*, one of the few manuscripts showing not only his techniques of composition, but his methods of teaching. . . .

RECORDS — Among recent releases on the Westminster label is a complete recording of Handel's oratorio *Judas Maccabaeus*, under the direction of Maurice Abravanel. . . . Tradition Records announces release of two albums of folksongs collected by Alan Lomax: *Texas Folksongs and Music and Song of Italy*. . . . Percy Faith hopes that his recent study of Puerto Rican folk melodies will result in a Columbia album featuring the island's traditional music. . . . *Popeye's Favorite Sea Shanties* is the title of a new RCA-Victor Bluebird children's album. Included are songs by Popeye and the crew, under the musical direction of Carl Fischer's Bill Simon, and sea lore related by Captain Allen Swift. . . . The Newport Jazz Festival's International Youth Band is featured on Columbia's *Newport 1958*. . . . World Pacific Records, of Hollywood, has placed emphasis on stereo in its new

releases, which include an album of Indian sitar music played by Ravi Shankar as well as several jazz collections. . . . The first complete recording of Richard Strauss' *Capriccio* is on the Angel label, starring Elisabeth Schwarzkopf, Dietrich Fischer-Dieskau and Hans Hotter. . . . The complete 1958 record catalog of the Edward B. Marks Music Corporation is available by writing them at 136 West 52nd Street, New York. . . .

PUBLIC EVENTS — The internationally eminent Belgian carillonneur, Staf Nees, begins a tour of the country on April 26th, presenting more than forty concerts. A tour itinerary is available by writing Wendell Westcott, Carillonneur, Michigan State University, East Lansing. . . . *The Song of Amos*, a new cantata by Charlotte Garden, will be premiered on May 1, 1959 at the Central Synagogue, Lexington Avenue and 55th Street, New York City. A number of church choirs will combine for the event. . . . A dramatized version of Mendelssohn's *Elijah* is scheduled for May 4th as part of the Lincoln (Nebraska) Centennial Celebrations. It will be sung by the 200-voice community chorus, directed by Prof. Oscar Bennett of Nebraska Wesleyan University, and accompanied by the Lincoln Symphony Orchestra. . . . 32 members of the Schola Cantorum of New York, conducted by Hugh Ross, are currently appearing in the Easter Pageant at the Radio City Music Hall, while other members recently presented Handel's *St. John Passion* with the New York Philharmonic. This seldom-performed Handel oratorio was a part of the city-wide Handel Bicentennial Festival; the Schola's Music Hall appearances mark the beginning of their 50th anniversary. . . . Verdi's *Falstaff* will be produced in English by the University of So. California School of Music's Opera Theater on the Los An-

When responding to advertisements or information, your mention of Music Journal will be appreciated.

geles campus, April 18, 25 and 26, staged by Dr. Walter Ducloux. *Capriccio*, by Richard Strauss, is scheduled for production next fall. . . . The Music Work Conference of the Dep't. of Music of the New Jersey Education Ass'n. will be held at the Hotel Berkeley-Carteret in Asbury Park on May 21-23. Violet Johnson, instructor at Battin High School, Elizabeth, New Jersey, is chairman. . . . Prof. Guy Duker will conduct the Concert Band of the University of Illinois, at Urbana-Champaign, for concerts on April 15, May 6 and 20, June 12, and on tour from April 26-29. . . . The Music Teachers' Association of California will hold its 49th Annual State Convention July 19-23 at the Sainte Claire Hotel and Civic Auditorium, San Jose. . . . The 28th Annual Spring Festival of the Arts of Potsdam (New York) State University Teachers College will close with Bach's *Mass in B Minor*, presented by the Crane Chorus and Symphony Orchestra on May 16-17, with Robert Shaw conducting. . . . The University of Michigan's 66th May Festival will take place April 30-May 3, featuring guest conductors Eugene Ormandy, Thor Johnson, Virgil Thomson and William Smith. Highlights will include an all-Brahms program with pianist Rudolf Serkin, and a performance of Handel's oratorio, *Solomon*, in further observance of the 200th anniversary of the composer's death. . . . The 1959 Stratford (Ontario) Music Festival will feature a new English version of Jacques Offenbach's *Orpheus in the Underworld*, starring Martial Singher and Irene Jordan. . . . Igor Stravinsky will conduct the Japan Broadcasting Corporation Symphony in four of his own compositions for the Osaka International Arts Festival, which will be held from April 10-May 10. The Vienna State Opera will perform Mozart's *Don Giovanni* and *The Marriage of Figaro*. Violinist Valery Klimov will represent the Soviet Union, and the Janine Charrat Ballet Company will be the French emissary to the Japanese festival. . . . The Tower Singers of New York City will produce Gilbert & Sullivan's *Iolanthe* on May 8-10 at the Pilgrim Hall Auditorium, 211 West 56th Street, accompanied by the Center Symphony Orchestra of New York. Jack Moore will choreograph the work and Rosario Car-

cioni will be guest conductor. . . . The 11th National Band Conductors' Conference is scheduled for July 20-24 at the University of Michigan in Ann Arbor. For details write: U. of M. Bands, Harris Hall, Ann Arbor, Michigan. . . . The thirteenth biennial convention of the National Federation of Music Clubs will be held in San Diego, California April 19-26. Among the features will be appearances by former winners of the Federation's Young Artist Award. . . .

BOOKS AND MUSIC — A comprehensive bibliography arranged to trace the history of music from primitive to contemporary times has been compiled by Ernest C. Krohn, director of musical activities at St. Louis University. Entitled *The History of Music: An Index to the Literature Available in a Selected Group of Musicological Publications*, it is published by Baton Music Company, St. Louis, Missouri. . . . Little, Brown & Co., of Boston, has published *A Song is Born*, by Beatrice and Ferrin Fraser, with illustrations by Nora Unwin. . . . Walter Ehret is the author of *The Choral Conductors' Handbook*. The book is a text designed to help directors and students with problem areas. Publisher is Edward B. Marks Music Corp., New York City. . . . G. Schirmer, Inc. and Chappell & Co., 3 East 43rd Street, New York City, have published the full score of Leonard Bernstein's *West Side Story*, in a handsome paper-bound edition.

HIGH FIDELITY — Speaker placement is a most important factor for optimum stereo listening. The listeners' musical sensitivities must be the final arbiter of acoustical problems inherent in stereo reproduction. . . . *Stromberg-Carlson's* "Stereo 60" amplifier, ASR-444, gives 30 watts of power on each channel with less than .7% harmonic distortion at full strength. Each channel has its own complete controls: volume, bass and treble, plus a master gain control. . . . The stereo version of the *Norelco* "Continental" tape recorder features outputs for external speaker, external amplifiers with controls, external amplifier without controls, plus headphone monitoring recording circuit. . . . Adjusting the deflector doors of *University's* TMS-2

loudspeaker system can increase or decrease the amount of stereo spread according to the nature of the program. The TMS-2 has two complete speaker systems in one enclosure. . . . Magnetic tape with a Dupont "Mylar" polyester film base is unaffected by changes in temperature and humidity. It also offers added protection against expansion. "Mylar" is a trademark and not a finished magnetic recording tape. . . . The *Robins* "Tape-Kare" kit, TK-2, consists of a recording head cleaner and a tape cleaning and lubricating cloth. It is designed to cut wow and flutter, increase frequency response, eliminate squeal, revitalize and protect with Silicone. . . . *General Electric's* "Golden Classic" stereo-magnetic cartridge has only one moving part, the stylus, which "floats" freely in a special cushion for freer motion in the record groove. . . . *Toyco Products* have small stainless steel clips which fit the edge of a tape reel and prevent tape from unwinding or spilling. . . . A free tape recorder ruler that measures footage remaining on open tapes may be obtained from *Ferrodynamics*, Dept. J, Lodi, N. J. . . . Speakers with limited capacity should be protected by appropriate fusing when used with modern, high-power amplifiers. . . .

CONTESTS — Approximately 100 scholarship students chosen through nation-wide community auditions will attend the International String Congress, to be held June 15-August 8 at Greenleaf Lake, Oklahoma. The auditions, sponsored by American Federation of Musicians' locals and the Greenleaf Lake Festival, Inc. of Tulsa, will be set up by community committees. . . . The annual competition for anthems for average church choirs is announced by the Chapel Choir Conductors' Guild, Capital University, Columbus 9, Ohio. A prize of \$100 is offered, and the contest closes September 1. Contact contest chairman Everett W. Mehrley. . . . The 13th annual nation-wide composition contest has been announced by the Friends of Harvey Gaul, Inc. A prize is offered for the best violin solo, with or without piano accompaniment, not to exceed ten minutes. Information from Friends of Harvey Gaul Contest, 315 Shady Avenue, Pittsburgh 6, Pa. . . . Students of twelve Eastern colleges

are eligible for entry in a contest for six scholarships to the School of Jazz in Lenox, Mass. Write to the School of Jazz Intercollegiate Scholarship Competition, 270 Madison Avenue, New York 16, New York. . . . June 1 is the deadline for applications to the 1959 Friday Morning Music Club Foundation Scholarship Awards contest for strings only. First prize is \$1,000 and performance with the National Symphony Orchestra, and two other cash prizes are offered. Contact Mrs. Kathryn Hill Rawls, 1805 37th

Street, N.W., Washington 7, D. C. . . . The National Federation of Music Clubs again offers cash prizes in its Young Composers Contest. Compositions in instrumental and choral classifications are eligible. Contact the Federation, 445 West 23rd Street, New York 11, N. Y. . . .

AWARDS — The Symphony and Concert Committee of ASCAP has established a fund of \$5,000 to be awarded to major symphony orchestras in America. Awards have already been made to orchestras in

Atlanta, Baltimore, Dallas, Kansas City and Washington. . . . Congressman Frank Thompson Jr. is promoting a memorial fund for noted composer George Antheil, who died in February at Trenton, N. J. . . . The New York Pro Musica, noted chamber ensemble, recently received a grant of \$46,000 from the Rockefeller Foundation to pursue and expand its research on programming of Renaissance and pre-Renaissance music. . . . The Lancaster Symphony Orchestra's first Composer's Award has gone to Dr. Howard Hanson, Pulitzer Prize winning composer and director of the Eastman School of Music. . . . The most recent BMI Achievement Citations in the rhythm-and-blues field have gone to 65 writers and 46 publishers from 13 states and the District of Columbia. . . . Bernard Wagenaar, Chairman of the Committee for Netherlands Music and Professor of Composition and Theory at the Juilliard School, has been appointed Officer in the Order of Orange-Nassau by Her Majesty, Queen of the Netherlands. . . . David Wexler, head of the Chicago firm under his name, has been presented with the Knight to the Merit of the Italian Republic Award. . . . Cecil Effinger of the University of Colorado and George Barati, conductor of the Honolulu Symphony Orchestra, have won the 1959 Naumburg Foundation Recording Award. Mr. Effinger's *Little Symphony No. 1* and Mr. Barati's *Chamber Concerto* will be recorded by Columbia Records. . . . St. Lawrence University of Canton, New York, has commissioned William Schuman to compose three works for presentation during the University's second annual David B. Steinman Festival of the Arts. A featured article by Mr. Schuman appears elsewhere in this issue. . . . The American Symphony Orchestra League has elected four symphony orchestra conductors as recipients of the League's new Conductor Recognition Awards. They are Frank Brieff (New Haven), Julius Hegyi (Chattanooga), Paul Vermel (New York), and Haig Yaghjian (Fresno). The winners will conduct recordings of works by young American composers during the League's Summer Workshop and Seminar on the Monterey (Calif.) Peninsula, June 27-July 17. . . . Joseph E. Maddy, of the University

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JACK K. LEE
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of Michigan and the Interlochen Music Camp, has received the American Education Award of the 1959 American Association of School Administrators. . . . A young New York composer, Alfred Reed, has been named winner of the \$1,000 Luria symphonic composition contest conducted by the Indiana University music school.

ADDITIONAL NEWS — According to a recent survey conducted by *Cue Magazine*, America is on the threshold of a renaissance movement for fine music. The publication reports that of 3,000 readers polled, nearly 60% indicated a preference for classical music over other forms! . . . Mills Music, Inc., of New York, has recently acquired the entire catalog of the firm of Jos. L. Armstrong, of Philadelphia. The Armstrong listings include many vocal and choral

PRELUDE TO SUMMER

The March wind moaned and cried,
Enduring winter's too long stay.
April, seizing Spring's baton,
Waved the cold and snow away,
And tuned all sounds that could be heard
Into melodies of Spring.
The singing birds, the rushing streams,
The humming breeze and everything
Delighted in the leafing trees
And flowers bright. Then May serene,
Directing, played a Prelude soft,
For summer's entrance on the scene.

—Lennea Umsted



A string quartet, made up of two members of the Boston Symphony and two outstanding Icelandic musicians, will make a goodwill tour of the U.S. The quartet first played together when the Bostonians found themselves stranded by bad weather in Reykjavik, and passed their time delivering informal concerts, to their own satisfaction and the delight of impromptu audiences. As a result, the Bostonians returned to Iceland last summer for a state-sponsored tour of the northern republic, which courtesy is now being reciprocated.



selections for the Catholic Church. . . . A free folder, *How to Take Care of Your Brass Instrument*, can be obtained by writing H. & A. Selmer, 1119 N. Main St., Elkhart, Indiana. . . . Accordionist Andy Arcari is completing a concert tour of Europe. . . . Japan, Korea, Bolivia, Holland

and The Philippines are countries that have recently profited through the program of the International Music Relations Department of the National Federation of Music Clubs. Servicing of orchestras, libraries and other musical organizations abroad was begun by the Federation at the end of World War II. . . . The National Music Camp, Interlochen, Michigan, now has a new two-story Percussion Building, donated to the camp by William F. Ludwig, President of Ludwig Drum Company, Chicago. >>>

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AN UNDERTONE OF MUSIC

(Continued from page 56)

tion which eliminates the forced attitude of a classroom.

Typical programs cover Antill's *Corroboree*, Suite from the Ballet, conducted by Sir Eugene Goossens, London Symphony Orchestra; Brahms' *Hungarian Dances*, by Bruno Walter, Philharmonic-Symphony Orchestra of New York; Stravinsky's *The Firebird Suite*, by Pierre Monteux, Paris Conservatoire

Orchestra; songs from Broadway musicals; waltz medleys; light opera and selected folk songs and ballads.

Music in all its aspects is judged and evaluated from the classics, through folk songs to modern Rock 'n' Roll. The committee thinks that variety is important to achieve a sense of balance and therefore offers programs which permit a student to compare one composer's works with

another's judging from his own personal reactions. Recognizing modern tastes and the fact that music illustrates the period in which it was written, we consider Rock 'n' Roll an adjunct to diversified music. Some tunes are catchy and can be incorporated into ballad themes. However, we feel that too much of any one thing upsets the balance. We do not include the latest popular songs in our programs because these receive attention during the students' free time.

The committee is aware that a love of the classics has not permeated the entire student body as yet. However, many questions are asked of us, indicating that selections are reaching a mark. We also know that uninitiated students who would have shuddered at the thought of listening to Hovhaness' *Mysterious Mountain* or Ginastera's *Panambi* are admitting that having been given this program, they are now recognizing in music another true pleasure. ▶▶▶

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A WREATH FOR THE ABBE PERSONNEAUX

(Continued from page 76)

extraordinary. Indeed, one could hear the people breathing. As for the president, he uttered not a single word more and turned to his fellow judges. All eyes were directed toward the table. What would be the decision of the Tribunal concerning this man? What motion would be made with their hands?

Deliberately one and all the members of the Tribunal stretched them forth, and a deafening cheer rang through the apartment!

A free man, it was to that final strophe of the *Marseillaise* that the Abbé Personneaux owed his life. Not only was his story not questioned at the time, but, furthermore, it was proved to be true in every particular.

Therefore, while duly acknowledging Rouget de Lisle as the author of the first six strophes of the famous song, let us give honor to whom honor is due by rescuing from oblivion the name of the priest to whom should rightly be ascribed the "strophe of the children" which closes the stirring anthem of the French nation. ▶▶▶

ON PLAYING WORKS AS WHOLE

(Continued from page 60)

us from planning our eventual interpretation.

It may seem out of place here to concentrate for a while on making each individual phrase complete in itself, but it is symbolic of our present quest and a foundation upon which ever larger units can gradually be reared. If you sing each phrase right through *without taking breath* just before you play it, and then while playing it keep this vocal effort in mind, the result will be marked by a certain unmistakable unity.

The task before us is two-fold, to grasp the principle and to realize it in actual performance. Similes can be a help. We might try to carry our piece through as on one tidal wave. We might think of a short story or novel (if there is one) which we have read straight through without being able to put the book

The 1959 Aspen (Colorado) Music Festival will be held June 24 through August 30. For information write to Norman Singer, Executive Director, at 161 West 86th Street, New York 24, N. Y. or, after June 1st, at Box 754, Aspen, Colorado.

The development of teaching skills in music—with stress on piano, liturgical music, strings, voice, elementary school music, band and orchestra—will be the subject of the Catholic University Music Workshop on June 12-23. Richard H. Werder, Associate Professor of Music at the University, will direct the workshop. Write The Catholic University of America, Washington, D. C.



down. The memory of journeys in which it has not been necessary to change trains or get on and off boats could intensify our appreciation of non-interruption. Many years ago Adrian Boult wrote some invaluable words in his handbook on conducting for students of that craft: "Remember that at rehearsal you must always think back, and in perform-

ance you must always think forward"—so simply put that we may not realize their full value at a first reading. Compare "think forward" with the idea of a tidal wave or a favorite ejaculation of Tobias Matthay, who would punctuate a pupil's performance with the magic word "towards" in a stage whisper, thrown in at intervals like the spurtings of horsemen in bygone days. If enough has been said, it may yet be necessary for a lot to be done about playing our works as a whole. ▶▶▶



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A PLEA FOR BAND CONTESTS

(Continued from page 22)

and will introduce various technics and modes of approach for arousing and maintaining their musical interest.

Students may join the school football, basketball, or swimming teams, or if inclined to oratory they may become members of the debating team. All such activities are highly competitive and employ competition as an instrument for maintaining interest, pride and accomplishment. Unless the school musical organizations can offer a program of similar attraction, I fear the enrollment of the music department is certain to suffer.

Students frequently join the school band, play for a year or two, then, due to lack of motivation and application, lose interest and soon are members of that vast army of school bandmen who "used to play." While contests cannot entirely eliminate such mortality, national surveys prove that organizations accus-

tomed to participating in contests have a lower percentage of casualties than do the non-participating groups. Also, of equal importance, these organizations are invariably more proficient, better schooled, routinized, possess more complete instrumentation, and perform a better grade of literature.

Another important value which contests contribute to the student's progress is the development of his poise, assurance, courage, faith, sense of responsibility and self-control. This is even more true of the solo and small ensemble contests, where individual responsibilities are more demanding than in the large performing groups.

Band contests also provide us with a tangible means for self-evaluation. Even if we are opposed to contests as such, we cannot deny the importance of an occasional personal evaluation, particularly since self-appraisal is not only desirable but



indispensable to our professional development. Self-evaluation means that we are actually competing against ourselves; therefore, there should be no adversity to having the quality of our performance evaluated by an adjudicator who is both unbiased and competent.

Results and standards are comparative. For example: Howard Jones, a high school junior, is the most outstanding performer of his band and community; he is awarded a first-divisional rating in the district solo contest. Yet Howard receives a second-divisional rating in the State contest. What has happened? Has he become less proficient? Of course not! The standards of the State contest are considerably higher than those of the district; the competition is keener and Howard learns that his competitors are more proficient. Here is his opportunity for self-evaluation, and there is usually a sympathetic and accomplished judge to assist him.

Gaining Proficiency

Such participation and experience is certain to lead Howard to a more thorough and proficient performance in his senior year. Frequently such an experience is an education in itself and, for the student, becomes an effective lesson in citizenship training. Howard has learned that although he was the best performer of his band, he has many deficiencies and other students are more skilled than he. Thus, the "winning" or "losing" of a contest becomes somewhat of a by-product of the student's complete education and serves as a means for his development, first as a *man* and secondly as a measurement of his progress as a *musician*.

We have all observed the attitudes of our young bandmen during their period of preparation for a contest. Seldom during the entire school year do we witness such devotion and concentration on the work at hand, and never are they so serious and completely absorbed in the musical score. It is usually upon these occasions that the conductor achieves the maximum response and inspiration from his players. Some music educators doubtless frown upon contests as stimuli for motivating the student's interest in performance; they

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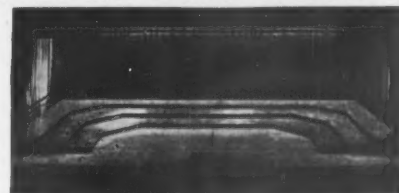


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argue (and logically so) that music is an Art, and the artist should be interested in its creation and reproduction, for what it has to say and give, rather than as a tool to be used for the development of competitive pride or personal achievement.

That such a viewpoint is valid we accept without objection. However, the fact remains that we are not dealing with artists, but rather with immature students, many of whom will experience music only as a hobby and avocation. Their future paths will take them to many varied fields and professions. Some will become physicians, others dentists, engineers, lawyers or businessmen, while only a minor few will enter the professional field of music, and for the majority of these it will be a teaching career rather than performance. Hence, is it not of utmost importance that we direct these young men and women to acquire the habits, traits and character that will eventually play an integral part in their development as future citizens of our country?

Proper Attitudes

Yes, competition is here to stay. Therefore, it seems only logical that music educators give heed to the presentation and teaching of proper attitudes, concepts and philosophies pertaining to contest participation, and thereby assist in educating our students to recognize the values and necessity of fair and honest competition.

No other form of participation will provide more tangible and valid criteria for evaluating a teacher's worth or his progress and qualifications. This is especially true since our present-day competitive festivals no longer select a solitary winner, but emphasize set standards of performance.

Since the divisional-rating system places a premium upon individual performance without direct comparison with other participating groups, no organization is actually competing against another, but rather against the standard of perfection. The adoption of this plan has successfully eliminated the curse of necessitating the selection of a solitary winner.

While some degree of perfection perhaps has been sacrificed and

standards of performance lowered, this has been compensated for by the added participation of thousands of bands that today are striving to reach that coveted first-division rating. This has been a boon to contests. Certainly it is more desirable to have vast numbers of young musicians enjoying our present-day contests, competing against *themselves* rather than an opponent, and striving to reach perfection, than to restrict the contests to a *solitary* winner as in the early days.

School administrators, patrons, parents and the public in general have come to recognize the full significance of our band contests. Each year finds increased numbers of plucky young Americans playing their way to a first-division rating, while thousands of others are vainly attempting to earn a second division. This is truly good education: competition, yes, not against an *opponent* but against *oneself*.

Contests have indeed continued to prove their worth until even the most skeptical have climbed upon the bandwagon and now acknowledge the intrinsic values of contests, and it is indeed most encouraging to note that music educators everywhere are joining in the march to "accentuate the positive and eliminate the negative" features of today's contest program. This is certain to make for better bands and better citizens in the years ahead. ▶▶▶

THE Birmingham (Ala.) Symphony has received a \$15,000 grant from Jefferson County. This is the first time that county assistance has been given the orchestra, though the City of Birmingham paved the way by making a grant of \$15,000 for each of the last two years. In return for the appropriations, the orchestra is making tape recordings of each children's concert available to the libraries of the schools of the county and city.

In making the grant, the County Commission emphasized the fact that first-rate symphony orchestras definitely bring business and industry into their communities and that municipal and county support of symphony groups are not contributions, but are investments in the business and cultural development of their areas.

WHAT PRICE BRIBERY?

Iva Dingwall

ACCORDING to the idea of a certain music teacher, bribing is permissible when all other attempts have failed to accomplish desirable results in the teaching of any musical instrument to young children. Practically all young students dislike to count time.

This teacher discovered a "never fail" remedy for the nerve-racking experience of listening every day to a conglomeration of tones, sans rhythm. At the beginning of the fall season, she announced that from that time until Christmas, she would give a brand new shiny penny each week to the ones who would practice counting aloud, without being constantly reminded.

She promised also a prize to be given at the Christmas party to the one having earned the greatest number of gold pennies. She had no further trouble with these young people about keeping time.

It was interesting to hear them giving themselves the tempo, by always counting aloud one measure before beginning to play the lesson.

To create interest in memorizing, this same teacher gave as an incentive a party each year, at which was held a little informal recital, with each pupil playing a piece from memory.

It was with great pleasure that they looked forward to this affair, where they could show off to the others how well they could play . . . and, incidentally, enjoy the games, sandwiches, ice-cream and cake which followed.

Yes, at times a little bribery can accomplish wonderful results. ▶▶▶

The American Music Conference Executive Clinic will meet on June 23 in the Hotel New Yorker, New York City, as part of the 1959 Music Industry Trade Show. The theme of the clinic will be the role of music in education and the advancement of musical activities in local school curricula. Guest speakers will include Robert Pace, Vanett Lawler and Ted Korten.

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The Student Speaks

EUROPEAN BAND

Contributions under this heading are invited from music students of all kinds. The material below is by High School and College students.—Ed.

WIND ENSEMBLES

AS a French horn player and band man, I'm glad to see that some recognized composers are writing serious music for wind ensembles. This shows an awareness on their part of the worth and the importance of this much abused and underrated form of musical performance. It is now up to band directors in high schools and colleges to express their appreciation to these composers (and also to the publishers) by spending the necessary time to properly rehearse and perform this new music.

—J.S. (Graduate Student)

SO LITTLE TIME

MANY of us in the music department feel that we have so much extra activity that we don't have time to practice and study for our classes as we ought to. Those who play in the orchestra have to rehearse as many as eight hours a week, and they have the concerts on top of this. Then there are the recitals and playing for clubs and other things in town. Some say we're being exploited. I don't think this. I enjoy rehearsing and playing in public, and I'm sure I'm learning from it. But I do wish we'd have a little less of it, so I could practice more and spend more time on my courses. My folks expect me to make good grades.

—J.B. (Undergraduate Music Major)

LEARNING TEACHING

I WISH WE didn't have to take so many education courses to get a license to teach music in the public schools. I know a person has to learn to teach, and I'm sure I'll be glad for some of the things I've learned when I start teaching. But

there is so much repetition in these education courses and so much that doesn't seem to be very practical.

—D.G. (Senior Music Major)

AN OPEN MIND

NOT long ago a European musician came to our school and gave a talk about electronic music and played some records of this kind of music. It sounded awful to me, and while I listened to it, I wondered how anybody could enjoy such crazy sounding sounds. Then I remembered reading somewhere that in Beethoven's time some of the musicians didn't like his music and called it ugly. I guess we all should try to keep an open mind when we hear new kinds of music.

—O.M. (Graduate Music Student)

The Netherlands National Band, the premier Salvation Army band on the European continent, will tour the United States and Canada during the month of May. Its visit will coincide with the 350th anniversary of the opening of the Hudson Valley by Dutch pioneers.

Founded in 1947 by Commissioner Charles Durman, it is an elite group exemplifying the highest standards of Salvation Army bands. The band's personnel consists of leading players picked from 56 Salvation Army bands in the Netherlands, and a number of the bandsmen are masters or instructors in their local Corps. In addition to its regularly scheduled concert appearances in Holland, the band has toured England and Belgium under the direction of Bandmaster Bernard Verkaaik, a distinguished conductor and pianist. While the band has developed a broad repertoire of traditional classics of the great masters, it also specializes in playing modern classics, and pioneers much new music. ▶▶▶



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San Francisco Symphony



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Solo Flutist, N.Y.C. Ballet;
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PAIGE BROOK:
Flutist, New York Philharmonic-
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PARTNERSHIP AT THE PIANO

(Continued from page 20)

more important melodic line.

Tempo changes and rubato frequently create consternation in ensemble performance. What is the difference between an *erratic tempo* and *subtle rubato*? In ensemble playing, of course, the tempo must be steady, with good rhythmic feeling, before any thought can be given to the "give and take" of rubato. The same should be true in solo playing, but unfortunately the piano soloist does not have the constant check on his rhythm and tempo that he has when another person is playing with him.

As the student becomes a more versatile sight-reader, he should be able to explore more musical literature. Ensemble playing can open a greater range of musical literature than solo performance only. For example, in the piano duet literature (one piano, four hands) there are many original pieces written by the great masters such as Mozart, Schubert, Beethoven and Schumann,

to name only a few. Music written for one piano is obviously more practical in the sense that it can be rehearsed in the studio or at a student's home. It does not take two pianos or another instrument for successful rehearsal and the feeling of a musical partnership.

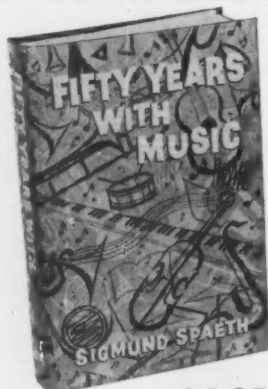
Four-Hand Recital

Recently two outstanding pianists, Paul Badura-Skoda and Joerg Demus, gave a Carnegie Hall recital of four-hand piano music. First of all it is significant that they devoted an entire program and their artistic energies to this exquisite music. Second, it was gratifying to note the enthusiastic response on the part of the critics and audience. I hope this is the beginning of many equally enjoyable programs and that other artists will follow this cue.

Of course there is the wonderful sonata literature for piano and other instruments such as violin, viola,

cello, clarinet, etc., plus the trios, quartets and quintets. In retrospect I feel that some of the most valuable experiences in my early musical development were the hours of string and piano playing. At the time I was not always certain it was worth the effort, but as I look back on it now, it contributed more to my over-all musical development than any other single aspect of my musical experience.

But there is still a broad area of literature available for one piano (four hands), or two pianos (eight hands), which has not been mentioned. I am thinking of the excellent piano transcriptions of the Mozart, Haydn, Beethoven, Schubert, Schumann and Brahms symphonies. The late Olin Downes, noted critic of the *New York Times*, pointed out several years ago that many of these transcriptions were made immediately by the composer himself. With the "purist" who cannot tolerate transcriptions I have very little patience. The issue is not the fact that it is a transcription, but rather the manner in which the composition is presented. Obviously there are in-



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ferior transcriptions of well known compositions. However, any discriminating music teacher can avoid using a transcription which he feels would be to the detriment of his students. Even some of the less skillfully done transcriptions, however, might have value if they stimulate the student's interest in listening to an opera, a symphony, or some other musical composition with which he would not ordinarily come into contact. Here again the teacher would use his own discretion in assigning this type of composition.

A fourth benefit to be derived from piano ensemble playing is the simple fact that it is done in the spirit of comradeship, and that it is good, wholesome, musical fun. Why shouldn't music be enjoyable? Why shouldn't it have the aspects of sociability? It is regrettable that great music so frequently takes on a "heavy" atmosphere and that somehow "serious" music escapes being a part of our daily lives. This, of course, is absurd and should not be allowed to happen. A four-hand arrangement of the Mozart G minor Symphony, K. 550, can evoke a feel-

ing of enthusiasm through the prospect of its musical partnership in the same manner that two teen-agers would sit down and play a popular duet arranged for four hands. The sensitive teacher can introduce a variety of music to the students in this manner and get them to accept the music of the masters more readily, since one student's acceptance reinforces another's. What if one student dislikes playing "long hair" music? Will it affect the attitude of the other student? Generally, I have found that in any pair of students at least one will "go along" with you and the other will be quite willing to follow once he finds his friend is on your side.

A Re-examination

Now to re-examine our original questions in light of the four points just made. First of all, duets frequently take too much lesson time because they are not presented properly by the teacher and the students do not have enough background to handle the technical and musical problems. For the students who have difficulty I would suggest that slightly

easier material be used. The total effect of a duet is much greater than either part taken individually. It is best if the students can sight-read the duet with little difficulty and are able to get a good musical effect from the outset. I strongly prefer that the students play many duets week after week rather than learn two or three by memory during the year. There is relatively little to be gained from memorizing duets.

Of course, each student has only half the picture and it is important for him to be able to hear what the other part will sound like as he practices his part. This is why it is imperative that he be able to sight-read the composition at the lesson so that he gets an idea of what the total effect should be. Avoid having the student memorize his part in isolation without hearing how it fits into the entire fabric of the composition.

For the teacher who has problems with ill-prepared students, I strongly urge ensemble playing. If the selections are chosen wisely, are presented properly and are within the tech-
(Continued on page 104)


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Vast audience which is the night.
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Until the first sounds in their flight
Soar in this quiet of the dark's;
The flaring of an hundred drums,
An hundred cymbals' flashing arcs.
And when at last the quick breath comes,
The curtain, gossamer, descends.
Applause with dying echoes blends.
The Prelude ends.

—Dorothy P. Barlow

ACCEPT THE MUSE SLOWLY

I lay beside the surf, and heard it pounding
A mezzo forte calculated beat,
Uncertain in its rhythm, yet replete
With faint cantabile. Then with a sounding
Cadenza roll, a higher wave came bounding
Upon the sands to touch my naked feet.
My tears were salt to match the ocean's sweet
Caress, but yet I laughed, a whim confounding.

For I had come alone to learn escape,
And here beside the half a world I knew
That music lived in waves and sun and sand.
For such as I, there was no other shape
Nor sound than melody, no one but you—
And song, the only mood to understand.

—Mildred Fielder

WHEN WOOD THRUSH SINGS

(Counterpoint)

Flute-like, bell-like from hidden strings
the echo of a note surprises, sings.
The evening song merges into night . . .
blends with softness of moonlight.
Rhythmic whispers . . . recitatives—
cross muffled clapping of shaken leaves.
Bass voices rise where swamp-mist floats,
fireflies transpose staccato notes—
Velvet sky holds stars, whose blaze
adds interval, adds tone and phrase.
From some campanella caught in silver strings
again the hidden echo sings.

—Marjorie Bertram Smith

SEASONAL OPUS

So gently freezing rain caressed each bough
And fashioned Winter's sleety xylophone
That Fall's dead leaves below revived somehow
And danced in time to muted iced wood tone.
Better they sleep till Spring wind blows thro' reed
To woo again new life with soft-keyed flute
And maestro Summer teaches blossoms freed
To play symphonic music absolute.

—Ruth W. Stevens

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(Continued from page 101)
 nical grasp of the students, there will be more incentive to learn these pieces than solos. Students who are successful at playing duets can hardly wait to get together at a piano to try their newest assignment.

Far more important than rehearsing the duet at the lesson, it is important for the children to practice it at home. By using ensemble material for one piano (four hands), the children can get together and practice at home during the week. The musical and social implications of this practice period cannot be over-emphasized.

How much good will ensemble literature do the student in the long run? Probably far more good than memorizing Mozart's *Minuet in F* or *Für Elise* and some of the other time-honored teaching "war horses." It would be nice if each student encountered music which he could share through performance with other people during the rest of his life. Somehow the amateur musician is not as hesitant about playing when he has a partner as he is about solo performance. We

might even get parents who could share music with their children through ensemble playing.

Is there enough literature? One only has to look a short time before he finds an amazing quantity of really good ensemble material.

In conclusion, it is my belief that piano ensemble should not be regarded as a repertoire to be mastered, but rather it should be considered a process of musical enjoyment and enlightenment. If we provide the necessary tools for successful sight-reading and interpretation as we give them a glimpse of the greatness of this musical literature, we certainly will provide an area for on-going musical enjoyment. ▶▶▶

CONCERNING CLIBURN

ABRAM CHASINS, musical director of Station WQXR and author of that popular book, *Speaking of Pianists*, has now written *The Van Cliburn Legend*, with Villa Stiles, published by Doubleday & Co., New York, with sixteen pages of photographs. Mr. Chasins, himself a concert pianist and composer, as well as a speaker, broad-

caster and writer, has followed the career of America's "Wunderkind" of the keyboard from the days of his first recognition in Texas, Louisiana and elsewhere, and his report may therefore be considered completely authoritative. The author makes it quite clear that the American people did not have to wait for Moscow to "discover" Van Cliburn. He was quite well known to musical insiders in the United States at least six years ago, and his home reputation has been steadily increasing since that time, with the winning of numerous awards, including the Leventritt International Competition, which brought him his first appearance as soloist with the New York Philharmonic Orchestra.

Obviously the adulation heaped upon this young American pianist has almost literally made him a legend even in his twenties, although his real career must still be considered largely ahead of him. It is helpful to have available such a sympathetic and human treatment of a musical phenomenon characteristic of our fast-moving time.



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A VERSATILE TROMBONE ENSEMBLE

(Continued from page 36)

lenge to their ingenuity and have produced some very interesting experiments.

Our programs generally include a clinic and a question-and-answer period in which all the players participate. We attempt to slant our programs toward the particular audience for which we are performing. One of our requests for performances at four consecutive assemblies came from a principal who asked that we include contemporary popular music in his programs. So our present library contains all types of music from traditional literature through a setting of the Twenty-Third Psalm to an arrangement of *Seventy-Six Trombones*.

The idea of public performance is only one phase of the trombone class; but, as a performing professional musician, I realize the definite values to be gained by the individual players from working with a group of this type. An important aspect is the experience of playing a part that

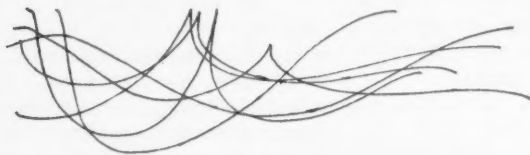
is not only exposed but is an integral part of the whole. It is my contention that all through life individuals must be able to express themselves confidently before others. The type of experience that this group offers students helps to instill the self-assurance necessary for other life situations. It is a pleasure to me to see and hear this poised and proficient ensemble of players when I think back to how nervous they were when they first performed *The History of the Trombone*.

Continuous Inspiration

It has been gratifying to work with such fine young musicians, whose enthusiasm and general attitudes are a continuous inspiration. Likewise, the sincere interest and encouragement of the band director has been an important factor in the success of our venture. The growth of the class has caused us to move from our original practice-room into the band-

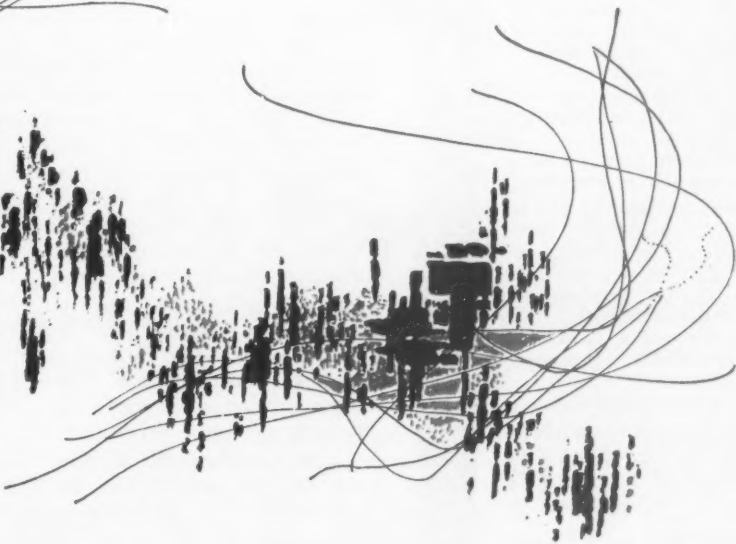
room for rehearsals. Due to the numerous requests for performances and the progress of the individuals, I am kept busy with the stimulating task of supplying new literature to our library. The very existence of this task shows an exciting and encouraging new direction not only for music education but for music at all levels. ▶▶▶

Gardner Read, Professor of Composition at Boston University, recently began his third year as host of the weekly radio series, *Our American Music*. The show will be carried over the newly organized educational Radio Network and taped programs are being distributed by the National Association of Educational Broadcasters to its 175 member stations throughout the country. Author of the *Thesaurus of Orchestral Devices*, Prof. Read has appeared as guest conductor with the Boston Symphony Orchestra, the St. Louis Philharmonic Orchestra and the Kansas City Philharmonic Orchestra.



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THE PHYSIOLOGY OF MUSIC

(Continued from page 68)

published his famous *Sensation of Tone*, and thus established a theory of physiologic tone perception that has survived all subsequent controversy.

Musical tones are sound waves repeated in regular sequence, consisting of a fundamental (simple) tone, which determines pitch, and overtones that are waves of higher frequencies and determine quality (timbre). The most pleasant (harmonious) tones are those with overtones: the fundamental ratios of 1, 2, 3, 4, 5, 6 form the basis of the musical science of harmony. Certain adaptations in the human auditory pathway facilitate the perception and interpretation of these wave systems, thus constituting the ultimate basis for the art of music.

First Steps

The first adaptive mechanism in the auditory pathway is the tympanic membrane, an aperiodic structure which has no frequency of vibration, and which responds unselectively to a wide range of frequencies.

Unlike the head of a musical drum, it is asymmetrical; it produces tones that are not part of physical sound coming from the exterior and these constitute true physiologic sound. These tones are known as aural harmonics, having frequency ratios from 1 to 6:1, and are predominantly in octave range (2:1). When two or more pure tones are sounded, the tympanum not only produces octaves but also a tone known as a difference tone, formed by the difference of the wave lengths of the primary tones. Difference tones further enhance aural harmonics and music perception.

The second of the adaptive waystations, the cochlea, has the basic construction of a harp, has an auditory range of 11 octaves and can distinguish over 1500 separate tones. Pitch and harmonic perception are functions of the basilar membrane and based on the varying degrees of tension exerted on its auditory "strings" by the cellular structures of the membrane and the cochlear

perilymph. Vindicating von Helmholtz's resonance theory which was derived from experimental physics and inductive physiologic reasoning, modern research has shown that each string responds to a vibration of specific wave length and is projected in specific spatial locations to the primary auditory center, auditory radiation and cerebral cortex.

Sound is received as mechanical energy at the cochlea's oval window from the stapes footplate, is transferred as such through the perilymph to the basilar membrane and organ of Corti where it is mutated into electrical potential for transmission via the auditory nerve to the brain. This electrical potential is of two kinds, both of which integrate to produce intelligible perception of music. First is the true action potential originating from the excitation of the auditory nerve endings in the cochlea's hair cells; it can be recorded from the nervous auditory pathway, and is abolished by general anesthesia and cooling. It synchronizes with the stimulating sound only up to 3000 cycles per second.

Second are the aural microphonics, electrical potentials generated by the cochlea as a result of distortion of its non-nervous structures by sound waves. These are almost identical in form with the stimulating sound. They can be recorded from any part of the internal ear or skull as well as the nervous auditory pathway, and are synchronous with the original stimulus up to 16,000 (and probably 20,000) cycles per second.

Action potentials of the auditory nerve probably represent the primitive means of sound transmission and are found in invertebrates and early chordates as well as higher vertebrates. Aural microphonics are the more advanced means found only in birds and mammals having well-developed cochleas, provide receptors with a method by which the full gamut of physiologic sound can be transmitted to the brain with the aural harmonics produced by the tympanum preserved. The aural microphonics thus present the second incubus of musical perception,

MUSIC JOURNAL

and are essential to hearing, since their elimination produces absolute deafness.

The third way-station of musical perception is the nervous auditory pathway. The keynote of this function is the conservation of energy by the reduction of nerve impulse magnitude to realistic proportions which can be handled with ease by the complex network of auditory tracts without irradiation into neighboring tracts. This is accomplished by a progressive decrease of frequency synchronization with the stimulating sound as the impulse jumps each synapse; thus, the synchronization limit is not over 1000 cps (cerebral pulsations) at the primary auditory center in the inferior colliculus, and 20 cps at the cerebral center in the temporal cortex. With full aural harmonics transmitted by a well-functioning tympanum to an adequate cochlea, and relayed by a full range of cochlear aural microphonics to their eventual destination in the temporal cortex, the physiologic sound which is music is received with the lowest loss of range and quality.

The Last Step

Fourth and ultimate station of music perception is the cortex of the superior temporal gyrus, most often the left. Known as the audiotopsychic center, or the acoustic analyzer, this is the area responsible for the formation of the conditioned reflexes necessary for the appreciation of music. Destruction of this area results in the loss of conditioned auditory reflexes and the finer discriminatory reactions to sound, it produces amusia, which may be motor or sensory, depending on pathway connections with other association areas. Another disorder of association is acoustico-optical synesthesia, which may be a functional lesion involving the audiotopsychic area and visual centers.

As a lacework of conditioned reflex pathways, the audiotopsychic center has forged the hallmarks of all known human musical cultures: the pentatonic music of the Orient, the dry diatonic music of the ancient Greeks, the lush embellished diatonics of the Romantic West, the whole-tone scale of Debussy and the impressionists. It is now proceeding



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to integrate the ultramodern twelve-tone techniques of Arnold Schoenberg and his disciples into Western culture.

By connections with other association centers, music has been shown to induce increased or decreased tone in postural and respiratory muscles, but only in the musically conditioned. Best examples of this are the synchrony in the tremor rates of these muscles with the vibrato rates of singers, the reinforcement of the patellar reflexes when music is played, a shorter reaction time being noted with minor than with major modes.

Certain tonalities have been shown to produce actual sensations of smell and taste in the absence of olfactory or gustatory stimulation, the result of specific types of sensory synesthesia. Similar but less unusual are the perceptual intensification of existing odors, and an increase in subthreshold color perception by music. Conversely, acuity in perceiving geometric patterns has been shown to be diminished by music. Certain musical harmonies have been capable of inducing hypnosis and as great a susceptibility to suggestion as by orthodox methods.

The first objective observations on the effects of music on the vascular system were made by University of Turin physiologist M. L. Patrici in 1898 on the cranium of 13-year old Emmanuele Favre, whose skull fracture coincided with suture lines, did not form callus and left the dura exposed. Patrici found that high notes caused a greater cerebral arterial pulse amplitude than low notes

and that certain tones had varied effects on the amplitudes and rates of the cerebral and brachial artery pulsations; the *Marseillaise* increased cerebral and brachial equally; a polka increased cerebral, decreased brachial; a gallop increased cerebral with no change in brachial.

In general, slow minor tunes decrease while fast major tunes increase cardiac rate, systolic blood pressure, and amplitude of QRS deflections; diastolic pressure is singularly unaffected. Jazz has been found to cause more rapid pulse than classics. An interesting case was documented by Dr. I. M. Hyde in 1927 in which a lullaby decreased the cardiac rate of a woman with auricular flutter, and even induced electro-cardiographic runs of RSR.

Sad songs increase the respiratory rate while decreasing the amplitude of excursions; gay songs increase the rate without affecting amplitude, whereas both increase the respiratory gas exchange. Songs with a minimum of emotional content induce a slight rate increase, but have no effect on amplitude.

Providing a basis for the physiologic effect of dinner music, experiments have shown that soft rhythmic music decreases gastro-intestinal motility and has no effect on gastric motility, while sudden loud bursts of march rhythms can precipitate rushes in intestinal activity.

In summation, music travels its own singular path, touching off physiologic mechanisms that may be explained, but certainly not fully understood. ▶▶▶



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A DOCTOR LOOKS AT BEETHOVEN

(Continued from page 34)

poor hygiene, *syphilis insontium* was doubtless common, regardless of sexual irregularities. This disease sometimes seems to have a selective action on the special senses, ears, nose and throat. Besides this, we also have the racial poisons, alcohol, tobacco, etc.

Unfortunately, no autopsy was performed on the body until some 48 hours after Beethoven's death, during which time degenerative changes may have led to misinformation. . . . A Dr. Wagner said that he found "the auditory nerves shrivelled and marrowless (?), the arteries accompanying them stretched as if over a quill, and knotty. Evidently there was arteriosclerosis. . . . The circumvolutions of the brain, which was soft and watery, appeared twice as deep as usual, and much more numerous. The liver showed as solid as tanned leather." Since all this was unsatisfactory, an exhumation was undertaken in 1863 to see if anything further might be added in the light of modern pathology. It was a useless gesture. . . .

When my student days were completed, I journeyed out to the Central Friedhof where Beethoven is buried. There one finds an artistic marble obelisk which is a fitting tribute to one of the world's greatest creative artists, a man whose music overcame all physical handicaps — Ludwig van Beethoven. ▶▶▶

The 1959 Berkshire Music Festival, under the direction of Charles Munch, opens its six-week season on July 1. This summer Dr. Munch will present three great works of the choral literature: Mozart's *Requiem* on July 12, Berlioz' *Requiem* on July 31, and Beethoven's *Ninth Symphony* on August 9.

The musical education of German youngsters is taken care of by nine government-supported State Musical Academies, each with a teaching staff of prominent musicians and composers. Larger towns also boast municipal academies, and there are a number of state-sanctioned private institutions as well.

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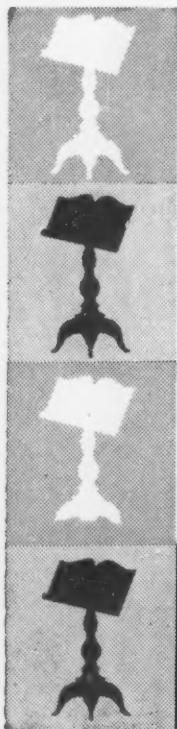
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TIMELY OR TIMELESS?

(Continued from page 46)

Closer to our own lives, we cannot fail to note the compositions of George Gershwin, another "popular" song-writer with big ideas—big enough, in fact, to have already earned him a timeless reputation as a successful and original musician who has preserved the improvisational qualities of jazz in more formal compositions.

In the long run, it is up to the composer, more than anyone else, to believe in himself, whatever his goals. The artist who is disliked, misunderstood, or even neglected by his contemporaries may very likely be a giant step ahead of his age. The difference between talent and genius—between timeliness and timeless appeal is, I would venture, a question of vision. In our day, as in the past, the reward of integrity will remain future renown, and the payment to the commercial muse will still be eventual obscurity. ▶▶▶

TOSCANINI SPEAKS

A NEW book by that well known musical commentator, B. H. Haggin, carries the intriguing title, *Conversations with Toscanini*. The contents reveal the immortal Italian conductor as not only one of the greatest musicians of our time but a brilliant talker and definitely a human being of highly individual personality.

Not only does Mr. Haggin report his many actual encounters with Toscanini, with their mutual exchange of ideas, beliefs and theories. He describes in considerable detail the conductor's rehearsals and performances with such orchestras as the NBC Symphony, the Philadelphia and the New York Philharmonic. Even his broadcasts and recording sessions are given careful attention, bringing out some little known facts and emphasizing certain controversial matters never before treated with such honesty.

This fascinating book gains added value through the vivid photographs of the master by Robert Hupka and an exhaustive critical discography. It should interest the layman as well as the music lover. The publishers are Doubleday & Company, New York.

Music in Industry

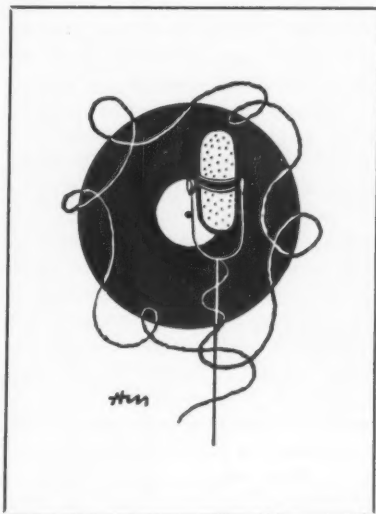
"IT is to the problem of people in industry that recreational programs and recreational music is directed," according to Dr. John C. Kendel, Vice-President of the American Music Conference. "More and more it is being realized that wholesome play in leisure hours tends to re-create the employee so that his work time becomes acceptable rather than frustrating."

What does industry think about spending recreational dollars on extensive music programs? According to a recent report from the American Music Conference there are approximately 1,000 *company sponsored musical groups*. Most companies with these activities feel that the employee response and its accompanying enthusiasm alone would justify such a program. But they quickly point out that the music program also reaches a large number of people in the community and aids the company's public relations.

Ford Motor Company, which sponsors men's, women's and mixed choral groups, small vocal ensembles and an extensive instrumental program, sums up this secondary value of industrial music programs. President Henry Ford II says:

"It seems clear that we have not kept the development of our human relations in industry in pace with the development of our production technology. Perhaps for every dollar we spend in scientific research for the development of better products and more efficient machines, we should spend another dollar of research into the problems of people."

Music's benefits to both employees and management are tangible. It provides that "something extra" that attracts desirable employees. It breaks down intra-company barriers



by bringing workers closer together. It encourages young people to seek employment in their own communities. It builds good will by contributing solidly to community prestige.

Following is a list of a number of the largest industrial music programs compiled by the AMC as of 1956:

Goodyear Tire and Rubber Company, Akron, Ohio: Very active program. Have had 40-member symphony orchestra for past eight years with rehearsals once a week and concerts at company occasions, underprivileged childrens' homes, etc. Firm has own theater where rehearsals and concerts are held. Musical activities are carried on outside working hours. Employees and company are enthusiastic. Company also sponsors band made up of sons and daughters of employees. They play for own enjoyment and in outdoor community concerts conducted by W. H. Edmund.

National Cash Register Company,

Dayton, Ohio: Company sponsors band made of 100 sons and daughters of employees. Average age is about 15 years. Robert E. Kliner, director.

Studebaker-Packard Corp., South Bend, Indiana: Company sponsors band which gives concerts for employees. John E. Skelly, Director and President of Studebaker Athletic Association.

Delco-Remy Division of General Motors Corp., Anderson, Indiana: Company sponsors band and chorus which present programs on various occasions. These groups also perform regularly during lunch hours in the firm's seven cafeterias. Ivan Arnold, director.

Allen-Bradley Corp., Milwaukee, Wisconsin: Company sponsors orchestra and chorus. Orchestra has been playing for 22 years and has achieved wide recognition for TV appearances. Plays at company affairs, special occasions, and every Wednesday at noon for employees. Anthony Werth, director.

A. C. Spark Plug Division of General Motors Corp., Flint, Michigan: Company sponsors 40-piece band which gives regular concert programs throughout the year, such as Easter, fall concerts, etc. For special occasions, employees sometimes form small orchestra or ensemble, but there is no regular orchestra activity. There is also a chorus. Arthur Wilson, director.

Carbide & Carbon Chemicals Division, Oak Ridge, Tennessee: Company sponsors men's chorus, women's chorus, mixed chorus and concert orchestra. Albert Sabo, director.

Republic Aviation Corp., Farmingdale, L. I., New York: Company sponsors mixed chorus, concert band, small vocal and small instrumental ensembles. Oskar Frowein, director.

Minnesota Mining and Mfg. Company, St. Paul, Minnesota: Company sponsors men's chorus, women's chorus, concert band and small vocal ensembles. John Leslie, director.

Wyandotte Chemicals Co., Wyandotte, Michigan: Company sponsors mixed chorus, concert orchestra, dance orchestra, small vocal ensembles and small instrumental ensembles. Earl Sonnenberg, director.

General Electric Company, New York City: Company sponsors three

(Continued on page 121)

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WHO SHOULD TEACH ELECTRONIC ORGAN?

(Continued from page 30)

ening in regard to our encouraging advanced students to instruct interested younger students under our supervision. Amazement and disappointment come to me when I talk with organ graduates who have no conception of how to teach a beginning organ pupil. Especially is supervised teaching important when organ pedagogy is not included in the college course of study.

Students as Teachers

We owe our students encouragement in the art of teaching. High school musicians are becoming increasingly interested in the study of the organ. Many high schools have electronic organs in the main auditoriums and are offering organ classes for elective credit. Organs are being used for assembly programs and special occasions such as concerts, festivals and music clinics. It is my strong hope that the next decade will see competent instruction being given in many more high schools. A way must be found to teach the hundreds who would better themselves if they knew where to turn. These young people serving as high school organists need the help which our college organ students can give. Granted, our own pupils may need more study and much more time to improve skills. Probably no one realizes that better than they. But teaching, even with their obvious limitations, is better than no instruction. We must lead our own

students to an awareness of the limitless possibilities of individual and class instruction in these schools.

Who, then, should teach the electronic organ? The question has several answers. Lessons may be arranged on the high school or college level or with supervised student teachers, or they may be received from church organists who have established reputations in teaching and performance. Of necessity, many who teach must be self-taught. Fortunately, there are many splendid teachers in each of these categories—men and women of professional and musical integrity who radiate enthusiasm, devotion and power which can literally transform the student.

How should the electronic organ be taught? My approach to manual and pedal technique in teaching this instrument is identical with that of instruction at the pipe-organ. Certainly the repertory is identical. It matters little that the consoles aren't always equipped with every conceivable mechanical aid; this does not constitute the major problem. It would seem that our chief concern is careful guidance in registration so that as nearly as possible a true organ tone will be effected. But if the one who studies hasn't the vaguest notion of this tone color, how should the teacher proceed?

The organ seminar may provide the answer. Why not arrange a weekly meeting of the organ students? Lessons could include the following: discussion of registration, individual performance, repertory, service playing, careful analysis of style, and listening to recordings of the compositions being studied by the individual class members. In this manner, pupils not only have ample opportunity to discuss interpretation and technique, but also receive very definite impressions of registration from our finest recording artists. The class may be encouraged to hear recitals given in the area and to attend church music conferences.

Opinions will be varied concerning makes and models. It does behoove us to encourage schools and churches to purchase the models which incorporate the pedal-board specifications of the American Guild of Or-



ganists. It's heartening to note that many composers and publishers are including both electronic and pipe-organ registration in much of the music being published.

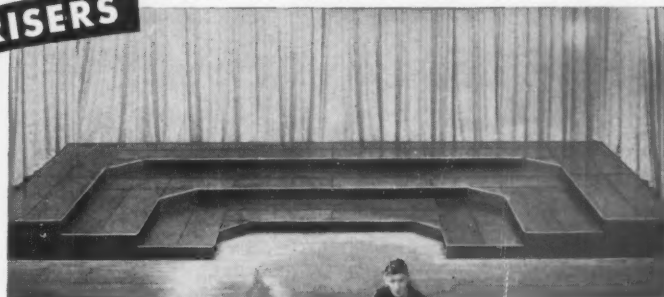
Living our lives in retrospect, the experiences and emotions of student days take their place beside our highest moments of inspiration. Though the console in use by the teacher in home, school, or church may seem far removed from the "King of Instruments," *the actual teaching which we do is to be consistently magnified.* Today we hold in reverence the years of study with beloved teachers. We may have felt that music was a hard task-master and that its demands upon us far exceeded our strength and wisdom. And yet these same stern disciplines have shaped our ideas and ideals. Day by day the dedicated teacher molds and guides the dedicated pupil until one day he can stand alone. The one who teaches and the one who is taught form an endless chain. No greater tribute could come to us than that our pupils should catch the spark of our dedication and follow the Divine admonition, "Freely you have received; freely give!" ▶▶▶

For the 11th consecutive season, the Louisville Orchestra, Robert Whitney, conductor, is presenting the world premiere of a work commissioned by the orchestra at each subscription concert. During the past ten years, the Louisville Orchestra, with local funds and a grant from the Rockefeller Foundation, has presented 110 world premieres of works commissioned and 21 premieres of student award-winning works. Thirty LP records have been released, containing all the commissioned works premiered since 1954, a total of 70 orchestral works and four operas.

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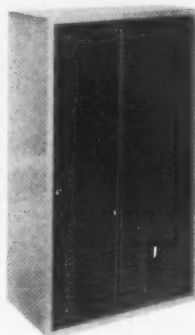
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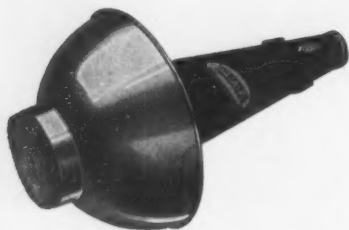
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BREATH CONTROL AND THE BRASS

(Continued from page 64)

valid objection to such a method. The more relaxed use of the abdomen would seem, however, to be more desirable for most instrumentalists since, in tone production, presence of undue tension in the embouchure, throat, oral cavity (tongue, velum) or abdomen would seem to tend to create a sympathetic or compensatory tension in each of the other areas.

Tension is necessary in some or all of the areas mentioned above in order to satisfactorily effect tone production. As long as this tension is being used effectively in tone production, however, the performer seems to be unconscious of its presence. When it increases to the degree that tone production or flexibility is impaired, undue tension exists. Further, conscious effort at this point to achieve a greater control of tone tends to increase one's tension. An explanation of this tendency toward tension in tone production, with which even professionals admit difficulty is, in the writer's opinion, the very key to relaxed production of tone.

Complete Control

In synchronizing the action of separate members of the body with precision, as in tone production, one naturally concentrates on having the actuating members under as complete control as possible. As has been pointed out, the throat, back of the tongue and velum are controlled by the non-kinesthetic nerves. They may be consciously controlled only by tensing them; therefore, as a performer concentrates on them, they become tense, and usually too much mouthpiece pressure is employed.

Since these members may not be consciously controlled in a relaxed position, the alternative, stated earlier, is to set up a mental situation which can be consciously manipulated, and in which the members assume a relaxed position. The writer has found that this condition is satisfied if one concentrates not on embouchure, tongue, etc., but only on using as large a flow of breath as possible (and yet produce a good tone). With a minimum of

mouthpiece pressure and tension in the lips, the function of the flow of air is increased in effecting the lip vibrations. This means an increase in the quantity of air, which in turn requires the throat and oral cavity to assume maximum proportions.

As one example of this, the writer has found that consciously "setting" the embouchure before an attack tends to cause tension to be present in the other areas. This may be avoided by using a minimum of mouthpiece pressure and thinking of the pitch and style of attack in terms of how much breath it will require. As stated before, this seems to cause the function of the breath to be increased in effecting the vibrations of the lips.

Another example of this principle may be seen in the case of those players who, to get a fuller, bigger sound, change to a larger mouthpiece. This often accomplishes the purpose, at least temporarily. Since for a given pitch the pressure "build-up and decrease cycle" of the vibrational phase must be accomplished at the same speed for a mouthpiece of larger volume as for a small one, a person changing to a larger mouthpiece suddenly finds he must concentrate on providing a greater quantity of air. This unaccustomed demand is filled most readily (and almost unconsciously) by a relaxation of the embouchure, throat and oral cavity, and a simultaneous in-

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crease in the "push" of the exhaling muscles. The effect is something like saying "huh," with the throat and oral cavity enlarged as in a yawn. The resultant tone is consequently larger and fuller. This exhausts the performer's breath supply more quickly, however, and in extreme cases may leave him light-headed and dizzy at first. One may accustom himself to this greater demand for air by developing a greater delivery of breath, or by decreasing the size of the air passage (throat, oral cavity, embouchure) through tension. The latter method requires less work and consequently is usually employed unconsciously by the performer when getting accustomed to a larger mouthpiece. The tone becomes less full and smaller, and soon the performer is again seeking his salvation in a larger mouthpiece.

A hypothesis (toward the proof of which further work might profitably be directed) might be drawn from the preceding statements, to the effect that undue tension in the throat, oral cavity and embouchure seems to be a compensation in those areas for a lack of quantity of breath.

MUSIC EXPLORATION IN THE GRADES

(Continued from page 42)

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LIBRARY CONCERTS OUTDOORS

(Continued from page 62)

and one for piano. What, no vocal music? Indeed there is. Thursday has been the traditional "opera day" in the park for the past few years, and it has been customary to play through an entire work (or as much as can be squeezed into two hours) for an appreciative crowd of opera enthusiasts. Performances last season ranged from Purcell's *Dido and Aeneas* to Richard Strauss's *Arabella*. Nor is the voice banished from the park on other days, for every week listeners hear a liberal sampling of solo vocal music and choral works. And of course there are special occasions other than the days reserved for opera. Anniversaries of births or deaths of major composers and performers are devoted to recordings of their music. An annual event of this sort which highlights the whole summer for many of our patrons is the Caruso program given on the anniversary of his death. Last season the entire two-hour program was devoted to a chronological selection of Caruso recordings, discs ranging from 1902 to 1920, and was played to a rapt audience which numbered well over a thousand.

Informal Setting

All this music-making takes place in the most informal setting imaginable. Listeners stroll in when they please and stay for as long as they like, seated on the park benches, standing around the four speakers, or, more often than not, simply resting on the grass in the warm sunshine. You might imagine that this casual atmosphere would result in a passive audience, content to hear the music provided, but not taking any active part in building the concert programs. Far from it. Our patrons (and some have been attending faithfully for years) are anything but timid in making their likes and dislikes known. Requests for records to be played sometimes are given to the library staff as early as April, though the concerts do not start until June. Throughout the summer the requests continue in a steady stream, ranging from Vivaldi to Webern, and from chansons to symphonies. Sometimes

a composition is programmed in spite of fears that it may prove too abstruse for even our most intrepid listeners. But our audience has never let us down yet. A case in point was the *Zeitmasse* of Karlheinz Stockhausen which was played last summer. Stockhausen's musical style is certainly rugged going for most listeners, and indeed, one lady in the park was incensed over what she described as "that hopeless noise". But three other listeners were interested enough to inquire about the record label and number, so that they could purchase the disc for themselves! Nor is this true only for contemporary music; another recording which elicited many requests for purchasing instructions was a Concerto Grosso from Handel's opus three.

Does this sustained success by a recorded concert series have any relevance for the musician concerned with the performance of live music? Those of us who have worked in the Bryant Park program and have come to know its audience have also come to realize that the clerks, secretaries, executives and office boys who frequent our concerts are neither more nor less musically sophisticated than the average live concert audience. It is a commonplace to say that the advent of the LP record has made our audiences more knowledgeable about music. But do we fully realize how thoroughgoing this change has actually been? Record listening is by its nature an activity mostly confined to the living-rooms of private homes. Our recorded concerts have simply brought a cross-section of these listeners out into the open and given them a chance to speak their minds by way of their requests and comments. The result has been most revealing. Our adventurous park audience leads us inevitably to the conviction that as performers and conductors of live music we need to spend far less time worrying about how to lead a recalcitrant public to the music we feel is worth while. We would better devote our energy toward broadening our own repertoire for a listening public that is ready and waiting to hear us. ▶▶▶

THE SELF-DEFEATING TAX ON LIVE MUSIC

(Continued from page 14)

fulness! They have maliciously called the impost a "cabaret" tax, knowing that the word has implications in the farm areas that go hand in hand with Sodom and Gomorrah!

I could suggest that "juke-box" music (which involves no such tax) carries some real dangers in this respect. Live music gives class and tone to any restaurant or dining-room. Juke-boxes, with the underworld control that the current committee hearings have dragged into the open, are a poor substitute! Believe me, juvenile delinquency problems never originated in such rooms as the McAlpin Grill (to mention only one fatality of the "cabaret" tax).

Enjoyment Penalized

The whole concept of the "luxury" taxes has been to penalize people for enjoying themselves! A couple of hundred years ago, some local governments put a tax on having windows in a house! Less than a century ago, most of the New England states taxed bath-tubs! What such lawmakers (of the past or present) fail to realize is that man's entire history has been an attempt to get more out of life. Anti-enjoyment taxes run contrary to human nature. They stifle initiative. They disrupt morale.

A lessened morale in America is just what the Kremlin is counting on. They have said so, openly. We should be encouraging, not suppressing every force of the American life that builds and maintains a positive, dynamic outlook on the part of our people. By the way, Russia strongly supports and subsidizes music and the arts in general.

I certainly don't have to make a case for music. It has always been a tremendous factor in creating morale and mental and spiritual buoyancy. In diminishing our music by discouraging our musicians, the cabaret tax is an indirect enemy of our nation's morale—at a time that has never been more critical.

Once for all, I am opposed to the present cabaret tax at its 20% rate. Mr. Richbucks pays the tax, of course. He can afford to. If his bill

at a swank restaurant is \$20, the \$4 tax won't hurt him . . . or discourage him. If it were a \$2 tax he'd like it better, of course, but the extra amount isn't going to keep him home, watching television, by any means.

However, Mr. Joe Bloke, earning an average living, finds the tax enough of an added burden to cancel his plans for an enjoyable evening. Even sixty cents added to a \$3 dinner check can make a difference to him, so he sits home and gets bored stiff. It might sound foolish to say that his entire attitude toward life suffers, but it does—and this is the commonplace stuff that makes up a nation's over-all morale.

Reducing (if not abolishing) the tax on live music would give poor Joe a big psychological lift through its financial help. Abraham Lincoln said that God must love the common people, since he made so many of them.

I would like all of you readers to exercise your privilege of writing your Congressmen. Tell them you're concerned about music in this country. Let them know we are not after subsidies for the arts, but we need and must have tax equity in order for music, as we know it, to survive. Insist on the repeal of the discriminatory, self-defeating, job-destroying mis-named "cabaret" tax. Then, and only then, will some of those 1000 trombone players be able to pursue music as a career if they so choose.

A research program designed to assess the role of the arts in the space age has been initiated by Dr. Max Kaplan of Boston University. He has enlisted the aid of six distinguished scholars to explore the uses of the arts as therapy and as social agents.

According to Edwin Hughes, Executive Secretary of the National Music Council, Americans were engaged as chief conductors for nine of our major symphony orchestras during the past season, as against eleven in 1957-58.



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QUOTING DR. HANSON

DR. HOWARD HANSON, Director of the Eastman School of Music, considers the newly announced plan for putting young composers into public school systems of the country the "most exciting new project in the field of arts and culture that I have heard about."

Dr. Hanson announced the plan as president of the National Music Council. It is made possible by a \$200,000 grant of the Ford Foundation. It provides for the appointment of twenty-five composers to serve on the staff, although with no teaching duties, of secondary school systems, to be selected by a special committee. Appointment will be for one year, with the possibility of a hold-over for a second year in exceptional cases. A new group will be appointed each year, thus providing opportunity for the greatest possible number of young composers to profit by the project.

It will be the duty of the composers to write music in any form needed for school purposes—operettas, orchestral pieces, marches, songs and vocal choruses. It will give them a practical field, now lacking, for their talents at a reasonable compensation.

"There is a great wealth of musical talent in the United States," Dr. Hanson said, "but too few of our young composers are given the challenge and opportunity of establishing themselves in communities which value their abilities as composers. By finding public school systems which are eager to have composers directly for their students, we hope to encourage composers, to enrich the musical life of the communities and to expand the repertoires of secondary school music throughout the country."

Quite a flurry was stirred in the Rochester area by Dr. Howard Hanson's castigation of "musical tripe" which he said fills the airwaves. In a speech at the Music Teachers National Conference in Kansas City, Missouri, the director of the University of Rochester's Eastman School of Music said that although many broadcasters are fulfilling their obligations to the public, a greater number concentrate on music that ranges from the "awful to the merely bad." He called for "more leader-

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ship to meet the challenge of preserving the arts."

Comments from the public began to pour into Dr. Hanson's office, even before his return from the convention. The majority were warmly approving of what they said should have been said long ago by responsible musical educators. Dr. Hanson was urged to keep up the crusade for better music on the air.

Dissenters branded it as a "high-brow" attack on the sort of music that many listeners, especially teenagers, like. No comments were available from local broadcasters, many of whom have been under fire for a long time for the quality of music sent out from local stations. ▶▶▶

Bach's *Concerto in D Minor*, transcribed for violin and piano, has recently been published by Volkwein Brothers of Pittsburgh. The transcription was made by concert violinist James de la Fuente, in collaboration with Paul Sladek and Dr. Casper Koch, who devoted much time to research on the project. In a letter to Dr. Koch, Albert Schweitzer says: "I entirely agree . . . in the conviction that it is an authentic work of Bach. It is wonderful that you have transcribed the *Concerto for Piano and Violin* and that you executed it so well."

Elmo Lopez, Martin high school band director, and Theron Kirk, composer, have created the score of *Festival*, which was commissioned by the Laredo, Texas band in commemoration of their 25th anniversary. The composition will be premiered in a special anniversary concert on May 7th.

The band under the direction of Lopez has won many contest honors in the past several years and has twice been invited for special appearances at the State Fair in Dallas.

Kirk, winner of a \$1,000 Benjamin Award, was recently guest conductor of the San Antonio Symphony in a performance of his *Intrada*. He is also composer of a number of choral compositions published by Shawnee Press.

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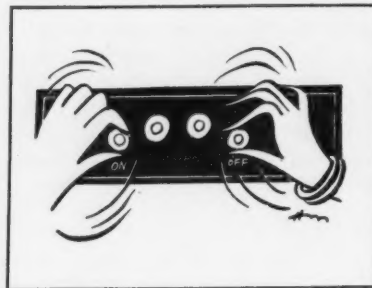
CLARK EDDY

IF people had only one ear, listening to music would be a lot simpler. But since they have two ears, sound engineers have been working for years to see that both ears are used to the fullest advantage. This provides greatest satisfaction to people who train themselves to hear well with both ears.

When the average person becomes interested and invests in high fidelity sound equipment, he finds a whole new language is necessary. Some of the rudimentary terms he runs into are monaural, binaural, high fidelity and stereophonic. "Monaural" implies that only two dimensions of sound are used, which give it a flat effect, like the usual movie in relation to the eyes. The impression of depth is not there. Monaural literally means one-eared.

Binaural implies that there are three dimensions of sound, as in three-dimensional movies in relation to the eyes. Depth should be achieved when the recording is made correctly and the reproducing equipment is adequate and carefully set up. Two microphones are used when recording and spaced approximately the width of a person's head apart. Head-phones are used by the listener. Binaural, of course, literally means two-eared.

High fidelity is obtained by the use of more than one microphone, usually several, to record instruments (or voices) or groups of instruments or voices separately and simultaneously to bring them out with more clarity when the recording is reproduced. It is said that more than one speaker is necessary for hi-fi listening. In hi-fi an engineer usually listens as the recording is being made and turns dials on a master control that balances these microphones. He brings out weak parts, holds down parts that are too strong, and makes sure that solo parts stand out in relief against accompanying



instruments or voices. Hi-fi, as we know it, is monaural.

"Full-frequency" range refers equally to stereo and hi-fi, except that stereo is binaural. The frequency range usually reproduced covers 20 to 20,000 cycles per second. The stereophonic recording process is similar to that of binaural. In stereo, reproducing the recordings through two separate speakers is necessary. It is generally conceded that the speakers should be at least six feet apart. A person starting to set up his speakers tries to get these two units as far apart as he expects to be from them when he listens. Ideally, the best results are obtained by purchasing matched speakers and amplifiers. This means that they should be identical acoustically and electrically. This is equally true for "do-it-yourself" fans and those who buy commercial sets.

Amplifiers are units for controlling the sound that comes from each of the speakers. The needle for stereophonic systems is smaller than the needle for hi-fi. Hi-fi records can be played on a stereo system and will sound better, but stereophonic records may be ruined by playing them with a hi-fi needle. The unit which contains the needle (or stylus) is called a pick-up, a cartridge or a head. A good stereophonic cartridge may be obtained for use on a hi-fi record player for about the same price as a good hi-fi pick-up. This enables one to play

stereophonic or hi-fi records on his hi-fi record player, if one cannot afford the stereo equipment as yet.

Stereophonic records are, so far, only reproduced in 33 $\frac{1}{3}$ r.p.m. speed, and are now available in many record shops. One spectacular recording features steam and Diesel locomotives approaching and passing.

The author is indebted to the Fred Waring Workshop sessions, to Mack Fein, audiologist of Platters,

Inc., Binghamton, N. Y., to William Lamoreaux, an International Business Machines engineer, who reviewed this manuscript, to Archie Watson, a General Electric engineer who demonstrated his own fine Stereo equipment, to a booklet printed for Magnavox, which defined some of the terms, and to the publisher of *The Vestal News*, who first printed this material in his weekly newspaper. ▶▶▶

MUSIC IN INDUSTRY

(Continued from page 111)

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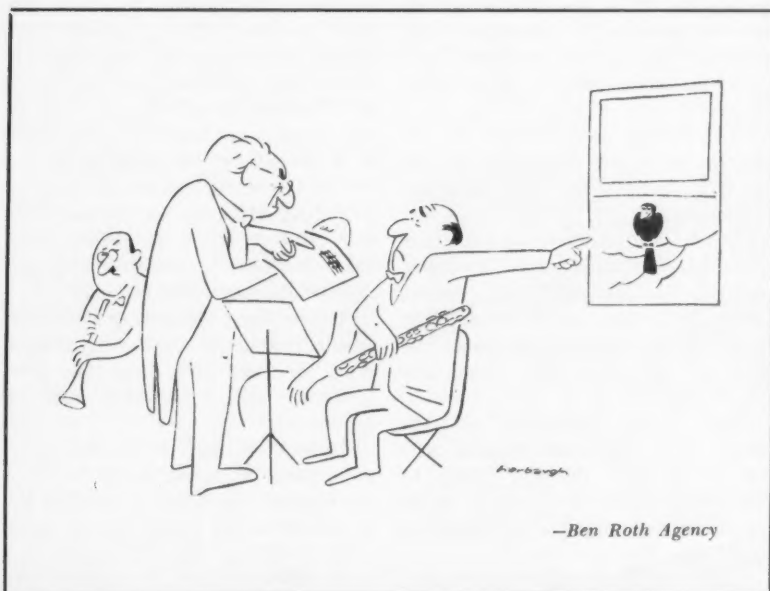
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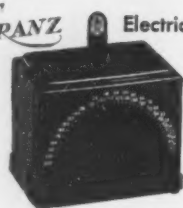
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YEAR-LONG celebrations marking 200 years in the history of Pittsburgh will move into high gear during the coming summer months. Though the Bicentennial has been officially under way since last Thanksgiving Day, the date of May 16th will usher in the intensive program of activities scheduled for the warm season. On that date, the Armed Forces Day parade will help to signal the opening of the Gateway Festival in Point State Park, at the tip of the Golden Triangle. The month of May will also see a Festival of Bands held in Pitt Stadium, a School Choral Festival, also in the Stadium, and the Duquesne University Folk Festival at the Syria Mosque. Sunday Vespers in the Point Amphitheatre will commence the first week in June and continue through the month of August; June is also the month for the Stephen Foster Memorial and Song Festival. During July and August, the Bicentennial Musical Drama will be performed at the Amphitheatre in Point Park. The Tri-State Pipe Band will be heard on September 11 and 12. Throughout the summer, appearances will be made by concert artists, the Mendelssohn Choir, and foreign choirs brought to Pittsburgh on an exchange basis. The Pittsburgh Bicentennial Association will conduct a contest for composition of a Bicentennial March. The final musical event of the celebration will be the "Christmas Around the World" song pageant, to be held at Carnegie Music Hall on December 7 and 14.

Among the non-musical highlights of the Festival will be performances of a Bicentennial Drama, several outstanding sporting events (including the Major League All-Star Game at Forbes field on July 7), and many symposiums, scientific meetings, conferences on education, religion, history, and law, and special museum exhibits. And those with an affinity for the nostalgic will welcome the return to the Pittsburgh embankment of the 315-foot "Big Mama"—the largest sternwheel towboat ever built. The former coal-hauler will serve as a floating restaurant, theatre, lounge and museum. ▶▶▶

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LISTENING to good music at its finest goes hand in hand with the other facets of gracious living. And serious music lovers of our day, including the growing roster of Hi-Fi enthusiasts, have "never had it so good." But what about the discriminating musician, or perhaps just the average gentleman or woman, who lived in the elegant eighties? They too loved music, and music boxes were to them what the record player is to us to-day. For more than a century, these mechanical little music makers provided entertainment of intriguing charm and quality.

Many people to-day would be happy to see a revival in the creation of these old fashioned charmers. However, that is improbable, because there are few expert craftsmen living who are skilled in the construction of some of the intricate parts.

There is undeniable nostalgia associated with tales of that bygone era of refined, slower-tempoed living. Personally, there are times when the wonders of stereophonic sound are blasting through our home, that I close my eyes and think tenderly of Grandmother's quiet parlor, and her music box resting on the marble topped table in the lace-curtained bay window—along with the bulbous rose painted lamp, and the red plush album. I also remember a long cherry-wood box, the lid of which showed an elaborate inlay of gold and pearl, plus a gilt scroll that said "Mandoline, Expressive Zither." The music box was invented in Switzerland about 1750. It grew and developed from a tiny one-cylinder, one-combed affair, to a tremendous box of ten or more interchangeable cylinders or discs—from a little tinkling thing to a gigantic café box (the forerunner of our juke-box), and the mighty street organs. Many of these large models were operated

by the continuous turning of a crank, and some ingenious methods evolved for the performance of this mundane chore.

Some authorities feel we should go back to the ancient African musical instrument, the Zanze, as the earliest ancestor. It consisted of bamboo or metal tongues, which were fastened near one end to a small board or a flat box. The fourteen or more small tongues were twanged with fingers or thumb, a sort of primitive zither. Others trace all such mechanical musical instruments back to the tower clocks of the middle ages—the carillons. Flemish clock-maker Koecke invented the "musical barrel" or rotating cylinder, studded with pins. These pins, attached to little hammers by threads, reproduced the sound of bells. This cylinder system, in miniature, became the basis for music box operation.

Swiss Music Box

An expert watchmaker in Geneva, Switzerland, probably conceived the idea for the first music box—a few separate vibrating steel prongs, set in motion by a revolving disc or platform inset with tiny pins which raised the blades, producing a pleasing sound. When these pins were placed to obtain the desired melody, then set in a watch with a winding spring which started the music, we had a marvel of workmanship. Other artistic placements of that period were in clocks, jewelry cases, bonbonnières, seals, cane tops, small bottles and the exquisitely jeweled snuff-boxes.

Gradually as the technique improved, the pins were placed on a brass cylinder or barrel, motivated by a spring. Speed was controlled by a series of small wheels, and the individual prongs were replaced by a comb of a single piece. This type has

continued without much change, and we are all familiar with our simple and cheaply manufactured present-day music box, nestled in everything from a toy piano to a magic table.

In boxes such as Grandmother's, in changing from one tune to another, a ratchet wheel moved the barrel on its axis just a fraction of an inch, far enough so that the plectra used in playing one tune would pass between the tongues, and those needed pins for the next number would be brought into position to strike the teeth of the comb.

In the best music boxes, the teeth are in groups of four to six, tuned in unison. When the pins strike, it is with such rapidity that we hear only one sound, but the volume is increased, and a sort of tremolo effect added. In all boxes the principal parts are the comb, the cylinder, and the regulator, regardless of the size of the machine.

Museum Pieces

The generation that made and repaired these old-fashioned music makers has passed, and collectors now consider themselves fortunate to unearth a fine specimen. So far I have had to content myself with envious viewing of rare objects in museums.

In one display, a most unusual box featured on its top an acrobat, standing with his left hand on the back of a small chair. When the music started he bowed, moved his right arm in salute, then balanced upside down on his left. Another delightful box, about nine inches square and almost as high, had a "Bo Peep doll" standing amid her sheep. When wound, the doll played her mandolin, the sheep nodded their heads, with tiny bells chiming merrily. This was a Swiss toy, brought across the Atlantic in a sailing-vessel to some lucky little girl of long ago. In a third collection was a beautifully wrought work or sewing-box, which opened to display a figure, moving his head and playing a guitar in time to the music.

A friend on a trip to Natchitoches, La., had the privilege of visiting the old Williams mansion. There she heard the large Swiss box said to have been made for the marriage of fickle, frivolous Jerome, King of Westphalia, Napoleon's spoiled little brother. This box had an "orchestra"

—a special arrangement for bells, drums and castanets—and an extensive repertoire on its five cylinders of grenadier songs, dances, popular tunes and operatic selections.

A pleasing substitute for a real box is the Columbia record, WL 134, *Tinkle, Clang, Ring and Chime*, from the Adventures in Sound Series. Recorded in Utrecht, Holland, from one of the world's greatest collections of music boxes of all sizes, as well as barrel organs, with many variations such as the Serinette, a small pipe-organ used to teach singing to canaries. These should be splendid subjects for study.

So we say goodbye to the little music box, with its grace, dignity, and some very human qualities. Superseded now by the record-changer, radio and TV, nevertheless its memory lingers on, keeping warm a special spot in the hearts of certain music lovers everywhere. ▶▶▶

MEDIEVAL MUSIC

FRANK L. HARRISON, Senior Lecturer in Music at the University of Oxford, has added an impressive volume on *Music in Medieval Britain* to the series edited by Egon Wellesz under the general title of *Studies in the History of Music*. The American publisher is Frederick A. Praeger, New York, representing Routledge and Keegan Paul of London.

This is the first full-length book on its particular subject, and breaks new ground in the approach to medieval music in general. Drawing on unpublished archives and previously untapped printed sources, the author gives a comprehensive account of the choral foundations of monastic and secular cathedrals, of abbeys and parish churches, and of colleges, collegiate churches and household chapels, assessing the part played by each type of institution in the musical history of the British Isles. This new investigation is complemented by a study of the history and forms of the plainsong of the English liturgies, and against this dual background the development of polyphonic music from the Norman Conquest to the Reformation is traced in continuous relation to its institutional setting and its ritual framework. ▶▶▶

Peter De Rose



The week of April 23-30th has been designated as "Peter De Rose Memorial Week," commemorating the 6th anniversary of the death of the composer of "Deep Purple" and many other popular songs. April 1959 also marks the silver anniversary of "Deep Purple" which he wrote and introduced as a piano solo in 1934. A special Album has been released by EVEREST records with 12 De Rose songs entitled "A HI-FI TRIBUTE to Peter De Rose." In addition to a brilliant career as a composer he ranked high in popularity as a Radio Pioneer.

choral works of

M. Thomas Cousins

Commit Thou All Thy Griets	
SATB	.20
Glorious Everlasting	
SSAATTBB	.24
Hark the Sound of Holy Voices	
SSAATTBB	.28
The Lord Is In His Holy Temple	
SSATBB	.16
O Clap Your Hands	
SSAATTBB	.30
Praise the Lord! Ye Heavens Adore Him	
SATB	.22
Sanctus	
SSAATTBB	.12

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APRIL-MAY, 1959

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THE ENTIRE STAFF OF MUSIC JOURNAL

congratulate their editor and assure him it was a
privilege to prepare this supplement in his honor.

APRIL-MAY, 1959

music journal

Sigmund Spaeth's Fifty Years with Music

A Message from the Publisher

THE familiar expression, "flowers for the living," can be applied to Sigmund Spaeth more than any other man I can think of. For the past four years he has done a brilliant job as editor of *Music Journal*, and since I believe such unique ability should receive its due while the man is still with us, this special section is devoted to the achievements of our editor, quite apart from the *Journal* itself, and with an absolutely objective point of view.

Sigmund Spaeth is very much alive, and as energetic as ever, after passing the Biblical "three score and ten," and he would be the last one to expect or suggest any recognition of the great services that he has rendered to music in the past fifty years of his distinguished career.

When I informed Dr. Spaeth that I had decided to dedicate a section of the April-May issue of *Music Journal* to his "Fifty Years with Music," I almost thought, from the expression on his face, that I was trying to sell him an ad! He gave me all kinds of reasons why we shouldn't do it, and I really think he was embarrassed. But I had made up my mind that I wasn't going to take "No" for an answer. His contributions to music in general, and to *Music Journal* in particular as its editor, definitely rate this tribute.

What he himself would modestly hate to mention has been told effectively and convincingly in the following pages by some of the outstanding men and women of our time. Rarely if ever has there been such unanimous praise for the activities of a single individual, particularly in the field of music. There is absolute agreement that Sigmund Spaeth's entire adult life has been devoted to the sincere and unselfish advancement of music in America.

This special section of *Music Journal* is far more than a conventional compliment to a man whom I have learned to love and respect, and to

whom every music-lover, every musician and the entire music industry is permanently indebted. It tells a fascinating story of how one can turn a



hobby into a profession, an avocation into a vocation, exerting an unlimited influence for the good of the most widely enjoyed of all the arts—music itself.

My thanks go to all those who have contributed articles and letters to this section, to the hundreds whose names are listed as "Friends of Sigmund Spaeth," making possible the establishing of several scholarships in music schools and contributions to the pet Spaeth charities, and finally to the advertisers who have shown their appreciation by congratulatory messages of all kinds, including timely reminders of the actual works of the man whom they are honoring. Never has a tribute been better deserved. Sigmund Spaeth is more than my editor; he is my friend. ▶▶▶

—AL VANN

New York Appreciates a Practical Music Lover

ROBERT F. WAGNER

Mayor of the City of New York



MUSIC is the truly international language—and I know of no individual who has done more since the turn of the century to bring it to the hearts and homes of Americans than Sigmund Spaeth. On this, the fiftieth anniversary in music of Dr. Spaeth, I know I express the feelings of every resident of our great city in conveying my tribute to Sigmund Spaeth and in expressing anew my admiration and appreciation for his years of dedicated activity. He has served all of us remarkably well.

I recall with particular delight the "Tune Detective" programs in the earlier days of radio, in which I was continually amazed and amused to learn how melody, the life-blood of music, quickly works its way into our favor and how some of our most popular and beloved tunes can be traced to earlier, more serious works.

One would require far more space than these pages afford to cite the unique and lasting contributions of Sigmund Spaeth to the growth of American culture in the field of music. (I am not forgetting that he at one time broadcast tennis and football for WNYC!) They vary from writing and lecturing to judging the finals in New York City's annual Barbershop Quartet competition these many years, with occasional MC duties also in Central Park. We have a City Anthem—*Our New York*

—and the words and music are by Sigmund Spaeth. Our distinguished City stations, WNYC and WNYC-FM, have this year presented their 20th Annual American Music Festival; for two decades Dr. Spaeth has been a constant source of encouragement and help to these hundreds of concerts.

For nine fruitful years he was president of the National Association for American Composers and Conductors. It was the original Municipal Art Committee which laid the groundwork for our great City Center of Music and Drama; again Dr. Spaeth was in the vanguard, propounding valuable ideas as a committee member. Currently he is giving important aid as a member of a committee I have established for a George M. Cohan memorial, as well as that of this year's Handel Festival.

Strictly as an amateur, whose pursuits with the violin never led him to the virtuoso stage, I shall always be grateful to Sigmund Spaeth for bringing music to the level of the average person, for lifting from music the veil of academic techni-

calities and demonstrating that anyone can learn to appreciate and enjoy good music. From everyone who has ever sung or whistled or got pleasure from a tune, congratulations are in order to Sigmund Spaeth on his Golden Anniversary in music. ▶▶▶

A RECOLLECTION

DR. SPAETH appeared twice at the White House during my husband's term of office—once at a luncheon which I gave for the ladies of the diplomatic service, with Vandy Cape and Beatrice Harrison on the same program. I can remember still how much pleasure he gave to all of us, and I think Amelia Earhardt was with us on that occasion. Later he gave us an evening concert after a dinner in honor of the Grand Duchess of Luxembourg. My husband enjoyed Dr. Spaeth tremendously and I have always had a great admiration for him and a warm recollection of his personality.

—Eleanor Roosevelt



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Salute to a Man of Music

RICHARD RODGERS

I ENJOY shaking Sig Spaeth's hand on the anniversary of his Fifty Years with Music. For him, they have been good years. For the rest of us, they have been wonderful in many ways. The friendships he has made, the discoveries, the honors are a part of a productive and purposeful life. More important, I think, has been Sig's part as a teacher in the musical life of this generation.

A good teacher draws on many talents for his lessons. He uses precept and examples. Humor, games, many other devices are a part of his skill. In all of these things, Sig's skill has been a high one.

I have often wondered about the many people, young and old, whom Sig has led into music. He knows Broadway like the village mailman. He has charted the growth of the musical theatre, its stumbling toward maturity, its groping for new expression. Who else knows Gershwin and Kern, Hindemith and barber shop ballads? For everything in music, Sig has been a Pied Piper of irresistible appeal. His appeal has been fun and enjoyment, and knowledge.

There's a point to be made for musical knowledge. It has been said that an appreciation of art cannot be obtained by aimlessly wandering in and out of art galleries. Music can be enjoyed casually—by an aimless exposure. But the enjoyment is

The name of Richard Rodgers instantly brings to mind those great musical shows, including "The King and I," "South Pacific," "Carousel," "Oklahoma!" and currently "Flower Drum Song," written by him in partnership with Oscar Hammerstein II, in addition to his earlier collaboration with Lorenz Hart. His genius has given a new and permanent significance to America's contributions to stage music.



The Author and his Collaborator, Oscar Hammerstein II

greater when it is based on informed appreciation. The word I'd like to find falls somewhere between "sophistication" and "knowledge." Sig has been too young and enthusiastic in his pleasures to be called sophisticated, and too smart to try to impress anyone with the enormity of

his knowledge.

In France, the title "Man of Letters" is an honor. It entitles you to sit way up at the head of the table.

A Man of Music should mean just as much.

Sig Spaeth is a Man of Music. ▶▶▶

EARLY PRINCETONIAN

David Lawrence

SIGMUND SPAETH was an outstanding member of the Princeton faculty, which he joined in 1906 as an instructor in German.



At the time, Woodrow Wilson was President of the University, and while Sigmund had an older brother, Duncan, who was an outstanding teacher of English, "Sig," as we called him, made his own

mark in many ways.

Sig Spaeth, of course, had a unique way of teaching German. He really made it interesting. His classes included many men who were not only active in college days, but who later became prominent in public life.

Sig Spaeth was, even in our college days, known for his interest in music. He wrote the program notes and reviews of concerts for the *Daily Princetonian*, and was concertmaster of the University orchestra as well as a violin soloist. He will be remembered for his singing in the Glee Club and the chapel choir and serving as President of the local Choral Society.

All in all, I would say that Sig Spaeth was an inspiration to all of us in student days at Princeton, and we of the Alumni are gratified that he has made such a success in his chosen field. ▶▶▶

David Lawrence is a widely read commentator on current events and politics, both in his popular syndicated column and in the significant magazine, "U.S. News and World Report", of which he is editor and Washington correspondent. Among his well known books is "The True Story of Woodrow Wilson" and he has also written many articles for the leading magazines.

THE HOUSE OF
STEINWAY



SALUTES

SIGMUND SPAETH

on his

Fifty Years with Music

IN APPRECIATION OF **SIGMUND SPAETH** AND HIS 50 YEARS WITH MUSIC



We take this golden opportunity to honor Sigmund Spaeth for his vast contributions to the knowledge, understanding, and enjoyment of music ...for the increased pleasure in music he has brought to millions...and for the inspiration of his career through a lifetime devoted to the cause of more and better music. **CHICAGO MUSICAL INSTRUMENT CO.**

Football and Music at Asheville

ELLIOTT SPRINGS

WHEN I returned to the Asheville School in the fall of 1910, there were two questions uppermost in my mind, namely, who was going to be my new English teacher and who was going to be the new football coach.

On the train from Salisbury to Asheville, the first question was answered because Dr. Sigmund Spaeth, a graduate of Haverford College, who had just taken his Ph.D at Princeton, was on the train in charge of the new boys and he told us he was going to teach English and German. I asked him what else he was going to do and he said that was all. I broke the news to him that all masters at the Asheville School had extra-curricular activities such as coaching the various athletic teams and crews, looking after the debating societies, etc. He said he had played some football at Haverford, so I knew he was a natural at Asheville, where every boy played football according to his size and experience. Sure enough, he was designated football coach and was pretty busy at it from the day he arrived. I was too small for the varsity but I was in his English class.

After the football season ended on Thanksgiving, he introduced the school to soccer football, which he had coached at Princeton after play-

ing at Haverford. When the weather was too cold for soccer, he was moved indoors to help with the basketball team, and in the spring he coached the baseball outfielders and supervised swimming and tennis. He was a good coach and we won most of our football games; but he really didn't get into his stride until he started coaching the musical clubs, and there he was really a star because he could play and sing with them. He organized an orchestra and trained the glee club and the chapel choir. Then he added a trio for chamber music, consisting of himself on the violin, Sam Hypes on the cello, and Mr. Church, a faculty member, at the piano. He wasn't satisfied with that but soon organized a faculty music club as well, with most of the teachers engaged except the two headmasters who, due to their physique, couldn't reach around a mandolin.

He got along all right with the debating society and edited the school magazine, with an occasional



Asheville's Football Coach

Colonel Springs, world famous as an aviator in two wars, with innumerable decorations, honors and awards, and author of several popular books, including "Warbirds and Ladybirds," is now President of the Springs Cotton Mills and several affiliated companies, some banks and the Lancaster & Chester Railway System, plus a few directorships. He was a promising pupil of Dr. Spaeth's at the Asheville School for Boys in North Carolina.



The Author and Friend (Joe Gazzam, Jr.) as Juvenile Footballers

minstrel show to supplement these activities. I don't remember his English classes too well because I confuse them with those of his brother, Duncan, at Princeton. Of course, he presided over a table in the dining-room and was in charge of the top floor of the senior dormitory, with occasional hours in the study-hall. I imagine he kept pretty busy but I don't recall he lost any weight at it; and he found time to write the words and music of the official school song which was later published for us by Hypes' father.

Our musical clubs gave a concert each year at the Battery Park Hotel in Asheville under Dr. Spaeth's direction. The first time this was tried the boys rented two open seven-passenger, two-cylinder, Buick touring cars to take them into town, which was a six-mile trip over dirt roads. Naturally the boys got into a race and when they arrived at the hotel, their tuxedos were covered with dust. It didn't seem to bother Dr. Spaeth, though, for he concocted immediately a special song to match their appearance which was a sort of early version of *Dust Gets in Your Eyes*.

He stayed at Asheville for two years and then left for Europe and, eventually, landed in New York as a writer and speaker on music. I don't think he ever taught English or German again. Later, when he was on radio, I would swell up with pride and inform one and all that this was my former football coach. To my mind, Sigmund Spaeth has come a long way in fifty years. >>>

When the Mail Carried Us

RUBE GOLDBERG



BACK in the early part of the century there was a phenomenon in New York called the *Evening Mail*, a daily newspaper with a not too impressive circulation but with a staff that impressed itself directly or indirectly upon most of the city's population. This distinguished company included Grantland Rice, sports editor, with Ed Sullivan as an assistant; Burns Mantle, the drama critic; Franklin P. Adams, whose column, "Always in Good Humor" nurtured such future greats as George S. Kaufman, Alexander Woollcott and Morrie Ryskind; Russel Crouse, a reporter, who was to write *Life With Father* and dozens of other hit plays, including the current *Tall Story*; Mary Margaret McBride, the indestructible sister of sobs and laughter; Bob Brinkerhoff, Charley Voight and myself as cartoon novices; Ben Schulberg, a copyboy, who later became production head of Paramount Studios and the father of the presently distinguished Budd, and many others.

Into this crater of talent in September, 1914, plunged a powerful guy named Sigmund Spaeth to bring an understanding of music to people who heretofore were conscious of no sounds but the rattling of garbage cans and the galloping of

horses' hooves pulling heavy beer-trucks. His system of reviewing musical performances was to forget about being a critic and attend simply as an open-minded listener. He made our readers as conscious of Brahms, Bach and Mozart as they were of Christy Mathewson, Jack Dempsey and Billy Sunday. He threw technical terms out the window and wrote of loving sounds that stirred the souls of people of all tastes.

Sig got the *Mail* to sponsor a series of "Home Symphony Concerts" in Carnegie Hall, with Josef Stransky conducting the New York Philharmonic Orchestra. Tickets ranged from fifty cents top to as low as a dime. He wanted good music to reach everybody.

When Sig got into uniform during World War I, his work as a humanizer of classical music was taken over by a gay, gracious young lady named Katharine Lane, who became Mrs. Spaeth in January, 1917. Katie extended her newspaper pieces to a personal column in which she interviewed visiting celebrities, among whom was the Prince of Wales, later King Edward VIII and

(Continued on page 191)



One of the most popular cartoonists of all time, winner of a Pulitzer Prize and other awards, Rube Goldberg today appears three times every week in the New York "Journal-American", with his unique editorial drawings also syndicated by King Features. Doubleday & Company have just published his latest book: "How to Get the Cotton out of a Bottle of Aspirin."

DIMITRI TIOMKIN

Congratulates

A Great Music Scholar

And A Great American,

SIGMUND SPAETH

on his

FIFTY YEARS with MUSIC

On the Borderland of Opera

RUDOLF BING

EVER since he came to New York in the fall of 1912, Sigmund Spaeth has had some association with the Metropolitan Opera, and his nineteen years on the entr'acte Quiz make him practically a member of the company today. His beginnings were honorable. He actually paid for seats or standing-room, the mark of a true opera-lover. Within a short time, however, he was writing a musical column for the old *Life* magazine, which I understand was a humorous publication, not a picture-book. The legendary Bill Guard was the Metropolitan's press agent at that time, with a young French assistant named Alphonse Eyssautier. Between them they secured Dr. Spaeth's immediate co-operation in forming the "Ten Nights Club," supposedly an organization of the music critics who had to cover the Brooklyn series of ten performances, deriving its title from that of a famous melodrama of the day, the locale of which was other than the opera house.

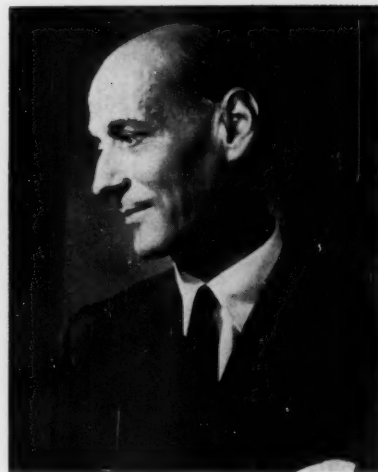
The chief activity of this club was to put on an annual show, with the male stars of the opera as an audience. These performances usually took place on our roof stage, although they once moved to the Century Theatre, where Dr. Spaeth was heard in his own song, *The*

Rudolf Bing is the world famous general manager of the Metropolitan Opera, with an impressive European reputation preceding his arrival in New York several years ago. His policy of emphasizing details of production and acting as well as singing, with the co-operation of well known Broadway stage directors, has resulted in a series of spectacular successes. Mr. Bing and his fellow executives are now looking forward to the coming move to the new Lincoln Center for the Performing Arts.

Oiseau Bleu (unpublished), as well as a ribald ditty about the *Blue Bird* and *Coq d'Or* (both in the Metropolitan repertoire that season), concocted by Frank Warren of the *Evening World* and Harry Osgood of the *Musical Courier*.

Bill Guard himself played flute in the orchestra, which also included conductors Roberto Moranzoni as violinist and Paul Eisler as cellist. Alphonse was the stage director, and the stag audiences included such stars as Caruso, Scotti and Amato, as well as the older critics, Henry E. Krehbiel, W. J. Henderson, Richard Aldrich and Sylvester Rawling. There was also a critics' concert at the Barbizon-Plaza one year at which Maria Jeritz appeared as a guest. Dr. Spaeth himself has reminded me of a benefit concert at the Metropolitan some years ago in which he was on the stage carrying a spear, while Lillian Nordica sang the National Anthem.

These lighter moments have their human interest, but Dr. Spaeth has made a serious and consistently valuable contribution as critic, commentator and a promoter of grand opera through the years. From 1914 to 1918 he reviewed all the important Metropolitan performances as well as those of the Century Opera Company, for the *New York Evening Mail* and *Boston Transcript*. He was editor of the *Opera Magazine* as early as 1913 and later assisted

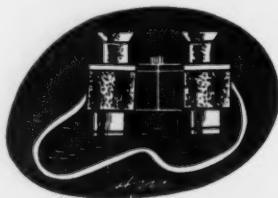


the great James Gibbons Huneker on the *New York Times*.

During the first World War it was felt that Wagner must be sung in English, and Sigmund Spaeth was given the job of revising the existing translations of *Lohengrin* and *Tristan*, which were practically unsingable, working in close association with such singers as Margaret Matzenauer and Clarence Whitehill to make the texts as effective as possible. Another Spaeth assignment from the Metropolitan was the translation of an obscure opera called *The Polish Jew*.

Comments on the opera, including New York's City Center, San Francisco and many of the college and community workshops, have had substantial representation in his syndicated column, *Music for Everybody*, and I cannot resist a bit of personal applause for his discerning and fair-minded treatment of some of our current problems.

Opera has played and still plays a significant role in the musical career of Sigmund Spaeth. At Broadway and Thirty-Ninth there is unanimous appreciation of his work, with the equally sincere hope that he will be with us just as often in our new home. >>>





FELICITATIONS, DOCTEUR SPAETH!

Je tiens à vous exprimer de tout coeur mes sincères félicitations à l'occasion de votre cinquantième anniversaire dans la musique: certainement cinquante glorieuses années de consécration à ce bel art. Vos efforts ont grandement éclairé l'avancement de l'éducation musicale.

Je me lève avec le monde artistique entier en l'honneur de vos excellentes et nombreuses contributions.

GEORGES LEBLANC
Paris, France

My heartfelt felicitations, Dr. Sigmund Spaeth, on your first fifty years in Music . . . glorious years of dedication to your cause. As you enter the realm of your second half-century of devoted service, the world of Music rises to honor your many contributions.

Your efforts have cast a bright light on the advancement of music education.

LEBLANC

The World's Most Respected Name
in Wind Instruments

At Least He Never Played Hamlet

RALPH BELLAMY



"EVERYONE is musical. Everybody enjoys music, but most people don't know how to enjoy it to the fullest measure." Sigmund Spaeth may not have said these very words, but most of his life has been devoted to proving this contention.

Anywhere one finds oneself in the United States, there one may also find Sig Spaeth. This has been my experience in the 30 years or so I have known him. We have met in Hollywood, in Chicago, in New York, in his home in Connecticut and many other places. But no matter where, I always have that feeling that I've seen him just a few days ago. He's always on some enthusiastic and colorful venture. He's probably done more in the interest of music in the U.S. over a long period of time than anyone. Probably his only latter-day rival is Leonard Bernstein.

There's something of the thespian combined with the musician in Sig's background and experiences. Many of us remember him in vaudeville (including the Radio City Music Hall) as "The Tune Detective." And for his participation at the Barbizon-Plaza some years ago in the weekly productions of *Sunday Nights at Nine*, with Shirley Booth, (acting in sketches by Dorothy Parker), Mr. & Mrs. Charles Coburn, Gene & Kath-

leen Lockhart, and others, who are now familiar names in the theatre, pictures and TV, as well as in music.

Always his main enthusiasm has been music. But there's a little "ham" there too. Yes, the versatile Sig has had many and varied contacts with the stage, mostly as an amateur, but occasionally on a professional basis.

Haverford College records his writing a 1905 class show called *The Queen of Hearts* and playing the part of "Unlock Homes, Detective." In his post-graduate year, while working for a master's degree in English and directing all the college music, he found time to play Giuseppe in Gilbert & Sullivan's *Gondoliers* for Philadelphia's historic Savoy Opera Company, with his violin teacher, Howard Rattay, playing trombone in the orchestra.

At Princeton he contributed a ragtime song to the student production of a German play, *Die Lügnerin (The Liar)* and arranged off-stage music for Beaumont & Fletcher's *Knight of the Burning Pestle*.

At Asheville School he created and appeared in most of the informal shows, and also later in Bayonne, N. J., where he served as Industrial Music Director, in Y.M.C.A. uniform, during the First World War.

After moving to Westport, Conn., Sig Spaeth was the logical music man for the opening of Lawrence Langner's Country Playhouse, now the long established model for all summer stock companies. Their first production was Dion Boucicault's *Streets of New York* (with Dorothy Gish, Fania Marinoff, Rollo Peters, Romney Brent, Moffat Johnson and other stars) for which Dr. Spaeth selected and arranged such songs as *Up in a Balloon* (now familiar as the Piel TV jingle), *Whoa, Emma* and *Captain Jinks of the Horse Marines*.

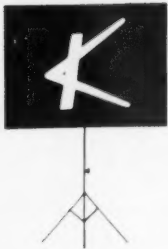
When the Langners and Teresa Helburn produced Ibsen's *Pillars of Society*, there were new Spaeth words for Grieg's *Sailor's Song* and a choral arrangement of the sea-chantey, *What Shall We Do with the Drunken Sailor?* For *As You Like It*, in which Mrs. Langner (Armina Marshall) played Rosalind, the Spaeth contribution was a new setting of *What Shall He Have That Hunts the Stag?*, sung by Romney Brent.

The climax of Dr. Spaeth's theatrical activities in Westport came in an outdoor performance of *The Merry Wives of Windsor*. For this production Sig assembled and coached an orchestra in which he

(Continued on page 182)

Ralph Bellamy is President of Actors' Equity, with a long and distinguished record of success on the stage as well as in motion pictures, radio and television. His extraordinary performance as the late President Franklin D. Roosevelt in Dore Schary's current hit play, "Sunrise at Campobello," has been the talk of Broadway's theatrical season, establishing for all time his pre-eminence as an actor and a human personality.





Dear Dr. Spaeth:

We congratulate you on a most successful fifty years' career in music — most successful in the sense that you, more than anyone else, have given millions a greater knowledge and love for music. We thank you for that! And we hope that you will spend many more years teaching us about the art you know so well: music.

Sidney M. Katz

President

Kay Musical Instrument Co.

An Ambassador for ASCAP

OTTO A. HARBACH

DR. SIGMUND SPAETH has been a member of ASCAP for almost 35 years. He is listed in the *ASCAP Biographical Dictionary* as "Author, composer, educator, lecturer, radio and television commentator" and now we must add "editor" to the list.

He has practiced many trades and has become master of all. Through them all one thing stands out as a characterizing note: his friendship for the American Society of Composers, Authors and Publishers and writers in general.

The possessor of a unique combination of literary and musical talents, he has been able to help the public and our Society to understand each other.

His knowledge and love of music is quickly translated by him into language which is clearly understood by the general public. I quote from his book, *A History of Popular Music in America*, which Franklin P. Adams, in the *New York Post*, called "Easily the best book on that to me engrossing subject that I have ever read."

On page 394 Dr. Spaeth says, "The year 1914, however, gains its chief importance in the history of popular music as the starting-point of the American Society of Composers, Authors and Publishers, generally known as ASCAP. There are still so many misconceptions regard-



ing this organization that a brief explanation of its aims is almost compulsory.

"It should be understood that ASCAP is exactly what its name indicates, a Society made up of the professional creators and publishers of current copyrighted music. It is affiliated with similar performing right societies abroad and acts as a clearing-house for the commercial use of music copyrighted and published all of the world."

A Clarification

Again on page 531: "The significance of ASCAP merely as a convenient clearing-house for the world's most desirable copyrighted music has never been quite understood by the public nor appreciated by those who could profit by this free service. Instead of having the endless trouble and enormous expense of clearing every public performance of a copyrighted composition by securing a written permission from its creators and publishers, any radio station, theatre, night club, dance hall, or hotel profiting by the use of such music could simply acquire a blanket

license from ASCAP, covering the unlimited use of any and all the music of its members, including affiliated societies all over the world (totalling more than 50,000 composers, authors and publishers)."

That to me is the clearest exposition of our Society's aims and methods of operation that has yet been written.

Many other Spaeth books on varying aspects of the song-writing profession have been published, and, of course, countless articles for newspapers and magazines. In all he has stood as the champion of the men and women who write our nation's songs.

Not the least of all these activities is the role he has played as "Tune Detective" in law suits where legitimate and honorable authors and composers have been unjustly accused of piracy.

It was during my term as ASCAP's President that I really got to know Sigmund. At hearings of testimony, conventions of Music Clubs all over America, banquets and testimonial dinners, I was sure to hear from this man who seems equally at home whether making a formal address or leading a male quartet, as he did at the Lüchow Restaurant dinner when we dedicated a plaque in honor of Victor Herbert. These activities dwarf his work as an author of hit songs such as *Down South*, *My Little Nest*, *Chansonette*, etc.

It's too bad that working under our government consent decree ASCAP may not give an adequate financial reward to the man whose services to the Society have been so valuable. He has been ASCAP's roving ambassador of good will. We in ASCAP and song-writers everywhere cherish his talents, his ability and the great energy he possesses in carrying on his good work for the cause of American music. ▶▶▶

Otto Harbach is a past president of ASCAP and author of a host of famous lyrics, with his classic "Smoke Gets in Your Eyes" (set to Jerome Kern's music) currently high among the nation's popular hits. His successful shows on Broadway range from the early "Three Twins" and "Madame Sherry" to "Wildflower," "Kid Boots," "Rose Marie," "Desert Song" and "Roberta." Among his many successful numbers are "Indian Love Call," "Sympathy," "Tickle Toe," "Who?" and "Yesterdays." Mr. Harbach is rightly considered the dean of American song-writers.



CONN

salutes...

SIGMUND SPAETH

"Man of Music"

for his inestimable
contributions to the field
of music, and offers its
sincere congratulations...

Happy

75th

Birthday

CONN CORPORATION
Elkhart, Indiana

He Made the Movies Too

ERIC JOHNSTON

EVERY generation has its musical favorites and its favorite music. Today the popular people of music appear to be the Elvis Presleys, the Tommy Sands, all the lanky and twitching young men singing in strident voices and repeating . . . and repeating . . . the same chords on their electric guitars.

As I look back, as sometimes I must, I know that my generation also had its musical favorites and favorite music. Thinking back to my budding days, my memory fashions a pattern in which I find Dr. Sigmund Spaeth and radio and Saturday movie matinees with a best girl and again Dr. Spaeth and again.

In my generation in music, Dr. Spaeth was everywhere, seemingly all at the same time. He was the Tune Detective, the musician, the one-man band, the educator and the elucidator. He was even in the movies on Saturday afternoon.

In my generation, the song that ran through our minds, the song that we sang around the piano at the fraternity house on a week-end night, was *Frankie and Johnny*. That song, in a way, inspired us—and Dr. Spaeth is associated with it too.

The records tell us that this man, who got his doctorate the hard way, earning it at Princeton, where he wrote his dissertation on *Milton's*

Eric Johnston has been President of the Motion Picture Association of America since 1945 and also heads the companion organizations, the Association of Motion Picture Producers and the Motion Picture Export Association of America. For four years he served as President of the U.S. Chamber of Commerce. Three Presidents, F. D. Roosevelt, Truman and Eisenhower, have appointed him as an administrator and ambassador with diplomatic responsibilities, and he still actively represents the United States abroad.

Knowledge of Music (John Milton, that is), actually did play the piano in a place in St. Louis called the "Mansion House," where it was said that Frankie slew her lover. Let me try to unravel this.

The "Mansion House" was a low-down dive, but I want to add hastily that this association of Dr. Spaeth took place in a motion picture and not in real life.

In this film version of the *Frankie and Johnny* ballad, Dr. Spaeth enacted the piano-player, besides selecting and arranging other songs of the period. But he was also a dramatic actor in this film, along with Helen Morgan as Frankie and Chester Morris as Johnny.

Dr. Spaeth had the climactic line of this classic, although it was the only bit of dialogue they trusted him with. The line was: "Frankie just shot Johnny!"

But we don't need the records, at least I don't, to recall Dr. Spaeth as the Tune Detective. He was famous in that character on radio for some years and in the movie shorts after the movies got to talking in 1927.

I doubt if anyone of my vintage can forget his analysis of *Yes, We Have No Bananas*, a song we also sang down at the fraternity house. Dr. Spaeth proved to our everlasting amazement that "Yes, We Have No" actually was lifted from the opening phrase of Handel's *Hallelujah Chorus!*

And if that wasn't enough to make us sit up and notice really great music, he performed the same FBI job on another of our favorites, *I'm Always Chasing Rainbows*. This one, he said—and proved it—came from Chopin's *Fantasia Impromptu*.



I have welcomed this opportunity to talk about Dr. Spaeth on this year that marks his golden anniversary and love affair with the world's music. It is surely one of the happiest marriages of our time.

There is no doubt that this greatly talented man has perhaps done more than any other to bring the American people and great music together in our generation. All the best to him in the years ahead! ▶▶▶

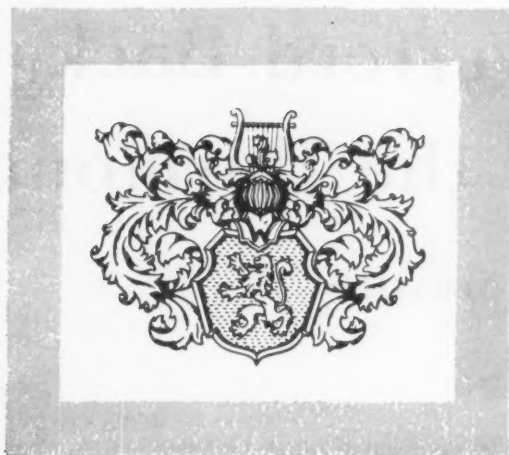
A TELEGRAM

AL VANN MUSIC JOURNAL NEW YORK

THE JOY AND NATIVE CHARM OF AMERICAN MUSIC HAVE BEEN ENHANCED AND STRENGTHENED BY THE AFFECTIONATE DEDICATION OF SIGMUND SPAETH FOR FIFTY YEARS. IS IT ASKING TOO MUCH THAT HE BE PERMITTED TO FUNCTION IN THIS CAPACITY FOR ANOTHER FIFTY YEARS? PLEASE, IF YOU HAVE ANY INFLUENCE WITH THE AUTHORITIES UP YONDER, ARRANGE TO HAVE THIS DONE. THE EXTENT OF MY OWN INFLUENCE IN THOSE QUARTERS MIGHT BE SUBJECT TO SCRUTINY; BUT SURELY THERE IS SOMEBODY AROUND WHO CAN TURN THE TRICK. EVERY FOND REGARD TO OUR JOLLY SPAETH AND MY BEST WISHES TO YOU.

MACKINLAY KANTOR,
SARASOTA, FLORIDA.

MUSIC JOURNAL



Our congratulations
and our deepest admiration go to

SIGMUND SPAETH

on the fiftieth anniversary
of his continuous contribution to music

World's Largest Builder of Pianos and Organs

WURLITZER

De Kalb, Illinois

A Haverford Background for the Harmonica

JOHN SEBASTIAN

H AVERFORD COLLEGE has achieved a high recognition as one of the finest Liberal Arts colleges in the country, but as it was founded by Quakers very few of its alumni followed the Arts. Music and musicians-to-be felt a minimum of encouragement in the atmosphere that hovered over our campus. Even in my time, tales were told of David Bispham, a baritone later famous at the Metropolitan Opera, who was reprimanded for singing in his room and as a consequence would go down to the railroad station off campus to practice and develop his voice. That was in the '90's; fortunately matters took a turn for the better in the 20th century!

"Sig" Spaeth was already a household word when I entered college in the middle thirties. I often listened to his then famous radio program, "The Tune Detective," and felt a certain glow of pride that he was a Haverford musician, a rare species. Then, too, during my undergraduate days Spaeth often visited the campus to speak on music, and I was always impressed by his geniality and warmth. He always spoke vividly, easily and unpedantically, and yet one slowly became aware of his vast fund of knowledge and his abiding love for all forms of musical ex-

John Sebastian is generally regarded as the leading harmonica virtuoso of our time. He recently returned from a tour of Alaska and the western States, having also appeared in a TV film made in Tahiti, for which he composed the music. Heitor Villalobos has just dedicated a new Concerto for Harmonica to Mr. Sebastian, and he is booked for a recital at the Berlin Festival in September and a tour of Italy and Israel in the fall.

pression, from chamber music, symphonies and opera to jazz and folk-music.

Upon becoming acquainted with "Sig" in later years, I learned that altho' he never aspired to professionalism as a performer, he had been an excellent amateur violinist and had acquired a certain facility on the mandolin and guitar. When they were in need of a cello in a light opera composed by upperclassman C. Linn Seiler, Spaeth hunted up an instrument and with his usual facility played the cello part on short notice. Furthermore, it seems that "Sig" sang in the Glee Club (any of the four parts as needed) and, what with the paucity of talent in our Alma Mater, he also was called upon to improvise marches and waltzes for gym classes. (There's a slight touch of a Brahmsian episode in this, it seems to me!)

Mainspring of Music

Thru his four years as an undergraduate, "Sig" Spaeth was truly the mainspring and catalyst of musical activity on campus, playing violin solos, singing, composing music and lyrics for the Junior Play, *The Queen of Hearts*, and all in all pervading the campus with his burly jollity and contagious enthusiasm for music. Recalling my own heavy work schedule of my senior year, I was naturally quite taken aback at the list of Sig Spaeth's other activities, which he somehow managed in addition to music: he was editor of the *Haverfordian* magazine, he was captain of the Chess Team, President of his class for two years, he played soccer, cricket, football



and tennis, made Phi Beta Kappa, and at graduation received the highest collegiate honor as "Spoon Man."

My direct association with Spaeth in a professional guise has been with the harmonica. We collaborated on a simple method of instruction for the harmonica, in which he worked out a set of diagrams, making it possible for a youngster to play a number of pieces immediately without having to read a single note of music. This basic method has been successfully used by the Hohner organization, being given away free with every harmonica sold to a beginner. It has unquestionably brought thousands of novices into the field of recreational music.

Sig Spaeth's two basic slogans always were "Music for Everybody" and "Music for Fun," and in his enthusiasm, his own personal touch in approaching things musical, he has always reflected the fun and excitements of music and given it to others freely and joyously. ▶▶▶

*Our best wishes
for many more years
with music.*

Chappell & Co., Inc.

RKO Building

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New York 20, N. Y.

Adventures Among the Book Publishers

HENRY W. SIMON



SIG SPAETH is one of the very oldest friends of the Inner Sanctum, which is the affectionate term given to the private offices of the two founders of Simon and Schuster. The friendship even antedates the founding of the firm in January, 1924, for the first S of Essandess was sales manager of Boni and Liveright when Dr. Spaeth's first trade book was written—*The Common Sense of Music*. Horace Liveright was willing to let the prospective young publishers have the ms. as their first book, but Sig preferred to play safe with a firm already in business (which doesn't sound today like an unreasonable caution). Nevertheless, Sig remained a boon companion with the first of the S's, especially at the bridge table and on the tennis court.

On a tennis tour in the South, Sig's next book—his first for Essandess—was conceived. It was *Barber Shop Ballads*, a collection for male quartets of *Sweet Adeline* and other ballads usually improvised in the shower-baths of athletic clubs. With the book came a couple of recordings of these immortal works sung by a male quartet that included Sig himself as baritone. It was the first time records were ever included in a book package, but it turned out not to be a good idea: unbreakable records had not yet been invented, and the

fragile discs enclosed in the book usually reached the customer with unscheduled cracks in the voices. Subsequently the book was reissued by Prentice-Hall *without* records, and it has only recently gone out of print after over 30 years of life.

Sig's next book for our firm was *Words and Music*, which contained his hilarious spoofs: *Yes, We Have No Bananas*, *The Musical Adventures of Jack and Jill*, *The Great American Opera* and a set of variations on *Yankee Doodle*. All of these became familiar to Sig's lecture audiences; *Jack and Jill* had a second life in sheet music form, published by E. B. Marks, and the variations a form of immortality by being recorded for the Ampico.

Prolific Author

After his third book, Sig began spreading his goodies among a wider variety of publishers, most of them excellent friends of the Inner Sanctum. First of all, there was *Read 'Em and Weep*, which, on the inspiration of Katharine Lane Spaeth, was gloriously sub-titled *The Songs You Forgot to Remember*. Doubleday did the original edition of this collection of nostalgia, and it is still listed, in a revised edition, in the Arco cata-

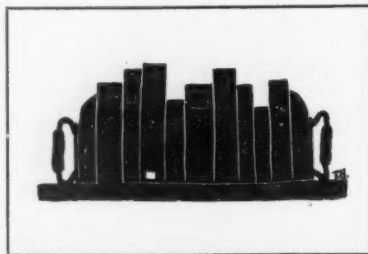
logue. Then, also for Doubleday, came another nostalgic collection entitled *Weep Some More, My Lady*, and, in collaboration with Dailey Paskman, *Gentlemen, Be Seated* (all about minstrel shows and their songs). And then Sig added another name to his list of publishers, J. Greenberg, with a collection called *American Mountain Songs*, done together with Ethel Park Richardson.

They Still Sing of Love was a 1929 publication by Horace Liveright, containing some short Spaeth essays which had appeared in various magazines. In 1933 Whittlesey House published *The Art of Enjoying Music*, which really solidified the Spaeth approach to music for the layman and was widely used as a text-book for "appreciation" classes, including Sig's own groups at the University of Hawaii and Utah State Agricultural College. The same publisher followed with *The Facts of Life in Popular Song* (1934), *Stories behind the World's Great Music* (1937) and *Music for Fun* (1939).

The only Spaeth book not definitely ordered by a publisher was *Great Symphonies: How to Recognize and Remember Them*, which Doubleday brought out rather hesitantly in 1936 under the Garden City imprint, and which became in time one of Sig's biggest sellers. A new edition was published by Comet Press Books in 1952, with a Foreword by Eugene Ormandy, conductor of the Philadelphia Orchestra. The most striking feature of this book was that Sig set words to sym-

(Continued on page 183)

The book-publishing firm of Simon & Schuster is one of the most famous of our time. Starting with such spectacular successes as *The Cross Word Puzzle Books*, "The Story of Philosophy" and "Trader Horn," these gifted partners produced an amazing succession of best-sellers, showing an apparently endless resourcefulness, initiative and good taste. Richard Simon's brother Henry is now Vice-President of the organization and its musical specialist.



*The world feels better
through the matchless musical therapy
of this good Doctor:
Dr. Sigmund Spaeth.*

Fred Waring

For the National Federation of Music Clubs

HELEN HAVENER

THERE is probably no member of the National Federation of Music Clubs who has given longer or more devoted service to the organization than Dr. Sigmund Spaeth, editor of the *Music Journal*, who is being saluted in this month's issue for his 50 years of dedication to the cause of music.

Dr. Spaeth's connection with the world's largest musical organization dates back to the Tri-Cities Convention in 1921, for which the clubs of Davenport, Iowa, and Rock Island and Moline, Illinois, were co-hosts. At that time Dr. Spaeth was serving as educational director for the American Piano Company, promoting the electric piano, known as the Ampico, with Rachmaninoff, Godowsky, Levitzki and other artists giving live performances for comparison with their record rolls.

With the flair for the unusual and picturesque which is one of his outstanding characteristics he staged a spectacular novelty at this convention by inviting everyone to an open-air breakfast at 7:00 A.M. at which there was a concert demonstration featuring the Ampico, with the late Henry Souvaine, prominently identified during the last years of his life with the Metropolitan Opera broadcasts, as the chief performer. There was some grumbling in advance of the breakfast when bellboys knocked on all the hotel doors at an early hour, but nobody really minded, after being regaled with music and



food on a pleasant hilltop, and the occasion is regarded as one memorable in Federation history.

Although Dr. Spaeth did not begin service as a Federation chairman until the late 1930's, he was a frequent and always welcome visitor at conventions. He was a guest at a Federation function in the home of Mrs. Frank A. Seiberling (then National President), in Akron, Ohio, after the 1921 convention, and in 1923, at the Asheville, North Caro-

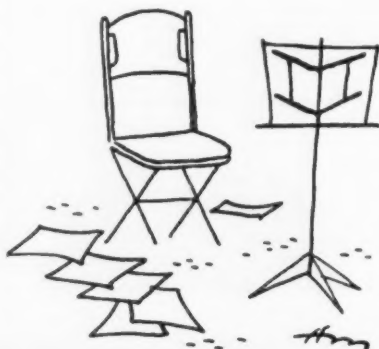
lina, Biennial, he played the important role of Apollo in the Carl Venth opera, *The Sun God*, also bringing two professional singers to supplement the cast: James Stanley, baritone, and Ray Vir Den, tenor (later the husband of Frances Alda and president of the Dutch Treat Club). From time to time Dr. Spaeth dropped in at other conventions, if he chanced to be passing through, and in 1941, at the Los Angeles Biennial, his featured speech made headlines all over the country.

Sigmund Spaeth was active in the Federation under several presidents, including Mrs. Julia Fuqua Ober, the late Mrs. Anne Macomber Gannett, Mrs. Royden James Keith, Mrs. Ada Holding Miller and our current National president, Mrs. Ronald A. Dougan. His successive Chairmanships have included Radio and Television, Motion Pictures and later Audio-Visual Education, when study of these three media was grouped together under that title. He also served as consultant for two prior National Presidents, the late Ruth Haller Ottoway, afterwards Mrs. Nikolai Sokoloff, and her successor, Mrs. John Alexander Jardine, when audio-visual projects were under discussion.

In his various chairmanships Dr. Spaeth instituted campaigns which resulted in general improvement in standards in the fields with which he was associated, and at one time he actually prevented the dropping of good music altogether from the air. He was instrumental also in securing the Federation's co-operation in support of such films as *A Song to Remember*, *The Great Caruso*, *Rhapsody in Blue* and *Interrupted Melody*, resulting in their commercial as well as artistic success.

(Continued on page 184)

Helen Havener has for years been a mainstay of the National Federation of Music Clubs as Executive Secretary, handling all public relations, as well as the details of conventions, etc., managing the "Music Clubs Magazine" and supervising the organization's national headquarters at 445 E. 23rd St., New York City. She has been of inestimable service to all the officers mentioned in this article.



*Selmer salutes
Sigmund Spaeth's
Fifty Years
With Music*

with
special appreciation
for



“Your Child Is Musical”

... in which Dr. Spaeth speaks eloquently
to parents about the life-long benefits
music can bring to their child.

*written by Dr. Spaeth especially for Selmer
and now in its NINTH PRINTING*

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Selmer

ELKHART, INDIANA

SELMER, SIGNET, BUNDY BAND INSTRUMENTS

Practical Promotion of the Piano

JOHN H. STEINWAY

SIGMUND SPAETH came to the piano business in 1920 as Educational Director of the American Piano Company, soon to be advanced to the position of Promotion Manager for the Ampico (electric player-piano). He continued in this work for seven years, before moving on to the organization of the Community Concert Service for a group of New York managers.

Dr. Spaeth inaugurated the plan of having great concert pianists play in direct comparison with their record-rolls, using such artists as Leopold Godowsky, Sergei Rachmaninoff, Leo Ornstein, Mischa Levitzki, Philip Gordon, Henry Souvaine, Hans Barth and Stuart Ross.

Later, in co-operation with the late Osbourne McConathy, a famous music educator, Dr. Spaeth put on the air, through the NBC network, the first really practical series of broadcasts to stimulate playing the piano at home, under the title, *Keys to Happiness*. In one year, more than 350,000 charts of the keyboard were distributed in answer to requests from the public. Many piano dealers piped the programs directly into their stores from the air, seating both adult and juvenile prospects at instruments of various types. Progressive piano teachers also took advantage of this unique promotion, one of whom reported getting 28 new pupils as the result of a single mail-

The writer of this nostalgic tribute is Secretary and Advertising Manager of the world renowned firm of piano manufacturers, Steinway & Sons, of which his brother, Henry Z. Steinway, is President. John Steinway is not only a leading figure in the piano industry but an enthusiastic amateur actor, member of New York's Comedy Club and Dutch Treat Club, as was his father, the late Theodore E. Steinway, also a practical idealist.

ing to addresses supplied by the Spaeth broadcast.

Dr. Spaeth later served as Dean of the Wurlitzer School of Music, stimulating both the piano and the accordion teachers in that practical organization. A committee was formed, with my late father, Theodore E. Steinway, as Chairman, and including Lucien Wulsin, of the Baldwin Piano Company, and Mr. Roling of Wurlitzer's, to establish standards of piano teaching under Dr. Spaeth's direction. Unfortunately, this excellent plan never arrived at fruition because of the hesitancy of some members of the industry to give it their full support. It is still a possible solution to important problems, and the meetings of this basic committee unquestionably encouraged similar efforts and achievements on the part of the National Piano Manufacturers Association and eventually the American Music Conference.

It is interesting to note that Sigmund Spaeth never actually studied the piano, beyond learning his notes in the normal way at the old family upright (a Steinway dating back to the early eighties, still in use on the Duncan Spaeth farm in New Hampshire). He became a violinist at the age of seven and progressed to the position of concertmaster in the Princeton University orchestra. But he has made practical use of the piano all his life, playing by ear and by memory, within the limits of his technique. In his lectures, broadcasts and television programs, he always includes illustrations at the keyboard, and is himself the best possible example of his own oft-expressed ideal of "Music for Fun."

The piano industry owes a real debt of gratitude to Sigmund Spaeth for his constant reminders to poten-



tial music-lovers that one does not have to be a skilled artist or highly trained technician to make music privately for one's own pleasure. He has reviewed the concerts of the giants of the keyboard and encouraged many a young performer, including such eventual stars as Morton Gould and Jacques Abram, but his own attitude has remained that of the enthusiastic amateur, and as such has been more helpful than that of many a professional.

Incidentally, Dr. Spaeth twice played on the famous gold piano in the East Room of the White House, giving command performances for President Franklin D. Roosevelt. One of these occasions was after a formal dinner in honor of the Grand Duchess of Luxembourg, with the entire Cabinet and members of the diplomatic service present.

The Piano Industry salutes Dr. Spaeth on this anniversary as one of the great figures in America's music today. ▶▶▶

THE CITY OPERA

IT is with great pleasure that I pay tribute to Dr. Spaeth, who for half a century has been a consistent and important force in the world of music. I feel especially indebted to him for his vocal support of the New York City Opera's pioneering work in the field of American opera.

May he continue for a long time to come!

—Julius Rudel
General Director

A Versatile Radio and TV Man

BEN GROSS

MOST readers of *Music Journal* recognize Dr. Sigmund Spaeth as a paragon among musicologists, a man of learning and wit, who has communicated his love of music to millions of Americans. But, believe it or not, I also knew him as an outstanding sports announcer.

During the 1920's he was famous for his radio coverage of tennis, football and prize fighting. Go out to Forest Hills and you will find the announcing booth built for him by NBC still being used by the broadcasters of tennis matches. It was from there that he put on the air two national tennis championships and also the Wightman Cup matches.

Oldtime fans are still talking of Spaeth's broadcast of the Rose Bowl game of 1927. It originated in the Gimbel store, New York, to which a direct wire from Pasadena carried the play-by-play account. The good Doctor's vivid descriptions of the action in California, three thousand miles away, created a sensation, and the station which carried the program, WGBS, was flooded with mail, telegrams and telephone calls in praise of its enterprise.

Dr. Spaeth also distinguished himself at the microphone during the memorable Mickey Walker-Harry Greb fight at the Polo Grounds. He shared honors on this occasion with Paul Gallico, the novelist and short story writer, at that time the sports editor of *The New York Daily News*,

Ben Gross is famous as the TV-Radio Editor-Critic of the New York "Daily News" and generally considered the dean among reviewers of the air-waves. For years he has been a crusader for more and better music on the air and has himself appeared frequently at the microphone and in front of the cameras. His popular book, "I Looked and I Listened," is published by Random House, New York.

which sponsored the broadcast.

But by the time the versatile fellow had made his mark as a sportscaster—which no doubt is an unsuspected chapter of his life to his younger fans—he had already won a reputation for himself as an ardent champion of good music on the air. In fact, Sigmund Spaeth is truly one of the pioneers of radio.

He made his first appearances before the microphones 38 years ago, in 1921, to be exact, in three interview programs about music with Graham McNamee, Philips Carlin and Milton Cross. His famous musical parodies on *Jack and Jill* were among the first short-wave transmissions of KDKA, Pittsburgh, and were received in various parts of Europe.

Several Firsts

Spaeth has the distinction of having been among earliest performers on WJZ (now WABC of the American Broadcasting Company), New York, and for WOR he broadcast the first radio series on Music Appreciation directly from the Bamberger department store in Newark. His announcers on these memorable occasions were Joe Barnett and Alfred ("Hollywood") McCosker, who later became president of the Mutual Broadcasting System.

However, the program for which Spaeth is most widely known is his famous "Tune Detective" series, which ran for two solid years on NBC and still provides him with material for guest appearances. This show not only had a tremendous following in the United States but was also listed among the ten most popular broadcasts in Canada.

In truth, the words, "tune detective," have become a part of the



living American language. And furthermore, the series established Dr. Spaeth in the public mind as the foremost authority in the tracing of popular melodies to their basic origins. That is why in countless lawsuits involving charges of plagiarism his services have been in demand as an expert witness.

This benign master of music created and starred in a number of other enlightening and interesting radio programs. Among these were: *The Song Sleuth* and *Keys to Happiness* (NBC), the latter the first successful attempt to teach elementary piano-playing over the air. It was jointly sponsored by the network and the piano industry. Eventually, Spaeth also came up with *At Home With Music*, an ABC feature which, after being partly sponsored by the National Federation of Music Clubs, was cited for a Peabody Award.

As if these achievements were not enough for any one man, Spaeth was also a pioneer in television. As far back as 1938, he gave a program of old songs in costume over experimental station WXBS on New York's Fifth Avenue. Ten years later, he revived the *Tune Detective* on *The*

(Continued on page 182)

Americana and the Magazines

JOHN TASKER HOWARD

WHILE I have not known Sigmund Spaeth for all of the half-century he has spent in the music field, I have known him intimately for almost thirty-seven of those fifty years. I first became associated with him in the Fall of 1922, when he hired me as his assistant at the American Piano Company, where our job was the promotion of the Ampico, known in those days as a "reproducing" piano. Sig often reminds me that it was my persistence that got me that job and I am sure that was a quality he not only respected but admired, for it is one that he himself has shown repeatedly and with good results.

Our five-year association with the Ampico was the basis of a close friendship that has lasted to this day, and my admiration, I may truthfully say awe, of Sig's many talents has often approached envy. Never have I known a man with such resourcefulness, such mental and physical energy, one who can spend a full day writing, lecturing, and then be the center of attraction at social gatherings that last until the next morning. And in addition to all his professional interests he has been a tennis and bridge player of reputation.

It was while I was associated with Sig at the Ampico that he wrote his first books: *The Common Sense of Music* and his compilations of old songs. Two of these anthologies, *Read 'em and Weep* and *Weep Some*

John Tasker Howard, a leading expert on musical Americana, is perhaps best known for the impressive and comprehensive book, "Our American Music," and a popular life of Stephen Foster. His publications also cover modern music, opera and other subjects. He is a Director and past Secretary of ASCAP, as well as a lecturer.

More, My Lady, were pioneer works that revived song hits of the past, and in gently spoofing comment laughed with them rather than at them. The other compilation was more serious in purpose. It was a collection of *American Mountain Songs*, compiled in collaboration with Mrs. E. P. Richardson, the lady who won \$100,000 recently on "The Big Surprise." Her category on that quiz program was hillbilly and cowboy music, naturally.

Sig's versatility is shown in the variety of magazines for which he has written. As early as 1913 he conducted a column in the original *Life*. Later he served as music editor for *McCall's*, *Esquire* and the *Literary Digest*. The list of magazines that have featured his articles includes the *Reader's Digest*, *The Saturday Evening Post*, *The New Yorker*, *Vogue*, *Town and Country*, *House Beautiful*, *Better Homes and Gardens*, *The Ladies Home Journal*, *Pictorial Review*, *Collier's*, *American Magazine*, *The Saturday Review* and the *Sunday Times Magazine*. And now he's editing the *Music Journal* as a climax!

Many of these articles dealt with popular music, relating it to the lives of the people who have sung the songs. A series for the *New Yorker*, "Onward and Upward with the Arts," found its way into a book, *The Facts of Life in Popular Song*. (Sig's inscription in my copy reads: "To J.T.H., who is much too young for such a book.") The culmination of all of Sig's researches and study of "pop" songs came in 1948, when Random House published his 725-page *History of Popular Music in America*.

This tribute to Sig Spaeth's versatility should not end without a



word about his abilities as a performer and entertainer, in public and at parties. With what he calls his "makeshift voice" and his own piano accompaniments, he interprets our old songs in an individual manner, never forgetting to emphasize the pathos of *The Little Lost Child*, *We Never Speak as We Pass By*, or *After the Ball*. In his *American Songbag* Carl Sandburg described Sig's singing of *Frankie and Johnny* as "like a gnome riding a gnu with gnats mellifluously." It is unfortunate that Gertrude Stein did not add her description to Sandburg's. ▶▶▶

EVERYTHING about Sigmund Spaeth always had an infectious appeal for me. First, he is my idea of a truly sincere musician, to whom beauty is beauty no matter from which side of the tracks it comes. Second, he is a born showman and adds a great deal to any group he is with; and third, he was for many years a truly fine tennis player and there is no doubt but what that sealed it as far as I was concerned. All the best to Sig.

—Robert Russell Bennett
New York City

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Memories of the Old Times

ALLISON DANZIG



COVERING the sports beat has been a stepping-stone on the way to more cosmic endeavors in belles lettres, music, politics and other fields for any number of men of distinction on the national scene. These reformed sports writers have included Heywood Broun, Ring Lardner, Will Irwin, Westbrook Pegler, Scotty Reston, Howard Taubman, James Thurber, Robert Ruark and Ralph McGill.

Gracing the list as probably the most distinguished refugee from sports in the world of music is none other than my predecessor as tennis writer for *The New York Times*, Dr. Sigmund Spaeth. He got no such respect from us in our salutations as "Dr. Sigmund Spaeth." We knew him as "Sig", even though at the time he had his doctorate from Princeton for his thesis on *Milton's Knowledge of Music*.

Sig's first love in that chequered period of his career was music, as it has ever been. He had been music critic for the now defunct *Evening Mail* for four years, then taken time off for a year of war work and returned to find that his wife, Katharine Lane Spaeth, had usurped his musical chair at the *Mail*.

So it was that he took refuge with *The Times* on the sports staff of Colonel Bernard St. D. Thomson, one of the handsomest, most elegantly turned out and distinguished looking gentlemen of the old school ever to pass daily through the portals of the stately edifice on West

Forty-Third Street.

Sig did not shut himself off from the world of music in the years 1918-1920, while writing on sports. From time to time he turned in a piece reviewing a concert or the opera, on assignment by James Gibbons Huneker, *The Magnificent*, then holding the chair of music at *The Times*.

But sports were Spaeth's beat day in and day out, and it took him to tennis, football, racquets, squash, court tennis, wrestling, dog shows and other events in the athletic arena. One of his stories that gave him particular satisfaction was his "beat" when Joe Stecher won the world heavyweight wrestling championship. He was on the telephone talking to his paper when Stecher scored the deciding fall and, since the other reporters could not get into the booth until he had finished, *The Times* came out on the streets first with the story. Sig scored another "beat" when he got an advance tip that Sir Thomas Lipton was about to challenge for yachting's America's Cup.

The tennis event that Sig remembers most vividly of all that he covered, and on which he did one of his finest pieces, was the match between Big Bill Tilden and Little Bill Johnston in the final of the national amateur championship at Forest Hills in 1920. Tilden defeated Johnston for the first time in the championship and began the seven-year reign that established him, in the eyes of most authorities, as the greatest player of his time, if not of all time.

To make the match all the more memorable, during the play an airplane circling over the stands of the West Side Tennis Club, packed with some 10,000 people, crashed just out-

side the grounds. It carried to their death two photographers who had been taking pictures of the match from the air.

That was Spaeth's last big tennis story for *The Times*, which he left in 1920 to renew his music associations. But he broadcast tennis matches in later years, and he was the first to do so successfully.

Sig Spaeth was a trail blazer in tennis writing, and I, along with all who read about the tennis matches, owe him a debt, as well as a great respect for the high standard of his reports. Before he wrote about the game, tennis reports were drab reading. They were little more than a "blow-by-blow" recital of the winning of game after game.

Sig introduced a new style. His accounts gave the reader more of the color of the play and the personalities of the players and left him with a clearer over-all picture of what had taken place on the court, instead of "losing" him in a mass of boring detail. His style and method of addressing himself to the reader may explain why Sig Spaeth became so well known in the short time he followed the sports beat, and it is part of the explanation for the big success and following he has gained with his articles, books, broadcasts and lectures on music.

It was a big loss to sports writing when Sig returned to his first love. Those of us he left behind are proud to remember that he was one of us, and I in particular, in seeking to measure up to the high standard he set on *The Times*. ▶▶▶

Allison Danzig has been for some years an outstanding sports writer on the "New York Times," covering tennis, football, rowing and track athletics, including four of the Olympic Games. He is the author of several authoritative books, with "A History of Baseball" soon to be published by Prentice-Hall, New York.

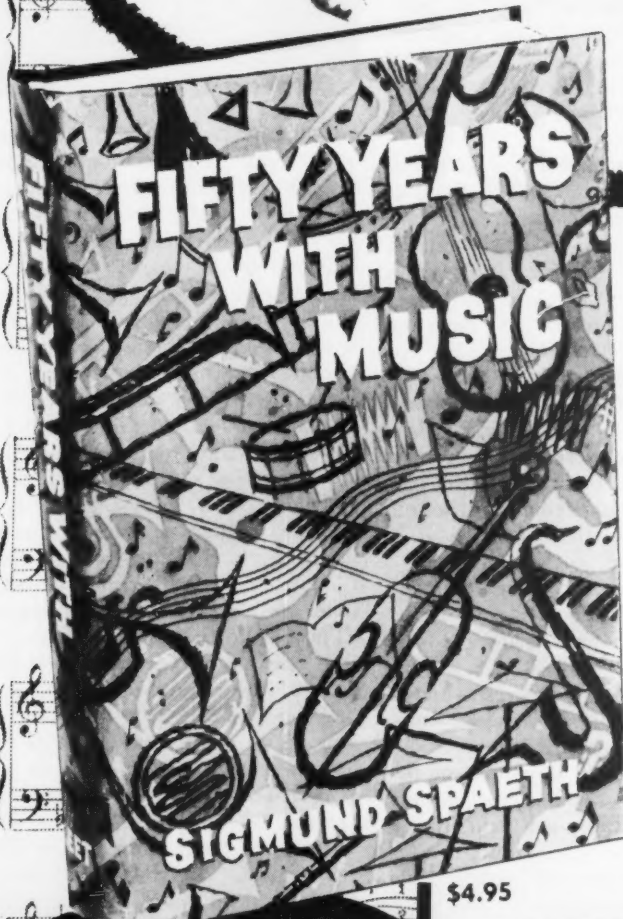


Sigmund Spaeth's

NEW BOOK



IS JUST OFF THE
PRESS



Sigmund Spaeth needs no introduction to readers of the Music Journal. His is one of the best known and most highly respected names in the world of music. Nationally syndicated newspaper columnist, critic, author, radio and TV commentator, teacher and public speaker, he has contributed more to music than any other person in America.

Reviewers who have seen advance copies of his new book, FIFTY YEARS WITH MUSIC, predict it will be a best seller. The first 1,000 copies ordered will be personally autographed by Dr. Spaeth, so send your order TODAY!

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Barber Shop Quartets and Choruses

GEOFFREY O'HARA

WHEN Sigmund Spaeth wrote that historic book, *Barber Shop Ballads*, in 1927, it was the first time that this characteristic form of American folk-music had found its way into print, particularly in analytical fashion. More than ten years later he was active in founding the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., usually abbreviated to S.P.E.B.S.Q.S.A. He was for some time a Board member of this organization and served as the second President of its Manhattan chapter (the biggest in the entire country), succeeding the writer of these reminiscences.

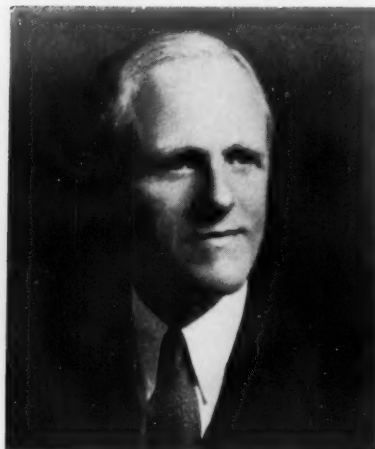
When the Society held its annual convention in Cleveland (with New Jersey's Garden State Quartet winners of the international competition), Sig Spaeth acted as master of ceremonies in the big auditorium, before a capacity audience of over 10,000. He gave similar co-operation to various local "parades" and contests, including Buffalo (when the now famous Bills began their career), Philadelphia, Chicago and New York.

At the New York World's Fair, in 1940, Sig ran an entire week of quartet competition, ending in a victory for the Flat Foot Four of

Oklahoma City. In the course of this festival of barber shop harmony he introduced various celebrities, including Jack Norworth (who wrote *Shine On, Harvest Moon* and *Take Me Out to the Ball Game*), and the judges included Mayor La Guardia, Al Smith, George Rea (President of the Curb Exchange), Robert Moses and others.

Sig's arrangements and compositions have become widely popular among devotees of barber shop ballads, as well as male and mixed choral groups in general. He is a Life Member of the Associated Male Choruses of America and has sung in the University Glee Club for years, still turning up at occasional smokers and the annual bridge tournament (which he won with Oscar Miller two years ago), as a "retired active" member, also attending the annual Christmas concert as a rule and joining in the college songs at the end of the program.

Sig Spaeth has likewise developed a solid reputation as a song leader for all kinds of gatherings. During the first World War he was in Y.M.C.A. uniform, serving as Industrial Music Director at Bayonne, N.J., where he not only taught our patriotic songs to thousands of foreign-born workers at the various plants (meeting them outdoors at lunch-time, en masse) but directed several glee clubs and bands and put



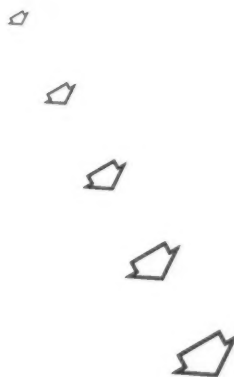
on occasional minstrel shows and other forms of entertainment. This activity was continued after the end of the war, under the direction of Robert Lawrence (the elder) and Marshall Bartholomew, and Sig did his share of leading the singing at "block parties," in Central Park and later in political campaigns. In the second World War he worked for the U.S.O. along similar lines, including bond-selling rallies, and he still is known for his ability to make any crowd sing at a moment's notice. These activities, plus the preparation of a military song-leaders' manual, brought Sigmund Spaeth citations from the U.S. Army, the Red Cross and the Treasury Department.

Those who read the articles in this anniversary section of *Music Journal* will surely absorb the impression which I have held for a long time, namely that Sig Spaeth has an unquenchable loyalty to *all* of his country and to *all* of its music. He has been exposed, not to just a few types of our music, not to just "good music" or "bad music" or all the in-between music, but has made himself an authority on the subject of *all* of our music. This I am afraid I cannot say of any other man. What is more, I have always found him willing to share with others what he has learned. I hereby nominate Sigmund Spaeth as "Mister Music of America." >>>

Geoffrey O'Hara has been for some years one of America's most popular songwriters, with the stuttering ditty of the first World War, "K-k-k-Katy", his first big hit. Since then he has composed such serious numbers as "One World" and "There Is No Death", with lighter material including "Give a Man a Horse He Can Ride" and "The Wreck of the Julie Plante." His "Little Close Harmony" is the theme song of all barber shop quartets.



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Music Councillor and Bohemian

EDWIN HUGHES

MY first meeting with Sigmund Spaeth was in the summer of 1916, when I was interviewed by him for the New York *Evening Mail*. I had just returned from a seven-years' residence in Europe, and Dr. Spaeth was anxious to get, from someone right off the boat, first hand news for the *Mail* as to how music was faring in Europe during World War I. Dr. Spaeth was music critic of the *Mail* at that time, and later in the same season, when I made my New York debut in old Aeolian Hall, he favored me with a very enthusiastic review, which I appreciated.

I came in contact with him on numerous occasions after our first meeting. He was one of the few newspapermen to hold a Ph.D. degree, won with his thesis on Milton, and his musical knowledge in all fields was enormously impressive. I never talked with him that I did not learn something new about music, past or present.

I saw him often at the monthly meetings of "The Bohemians," New York's celebrated Musicians' Club, which he joined in 1925. He contributed substantially to the music and social life of the Club, even though he has not been with us as often as we would like in recent years. At one of the Club's historic annual dinners, attended by Rachmaninoff, Kreisler, Elman and many other stars, "Sig" presented his hu-

Edwin Hughes was the first President of the National Music Council and is now its Executive Secretary, as well as President of the famous New York Musicians Club, "The Bohemians." He was for two years President of The Music Teachers National Association and his many other honors include the award of the Henry Hadley Medal. Mr. Hughes will, as usual, conduct piano master classes at his New York studio this summer.

morous parodies on the text of the nursery rhyme, *Jack and Jill*, singing the words in the style of oratorio, Italian and Wagnerian grand opera, the Schubert Lied, the French Chanson, jazz and finally hillbilly.

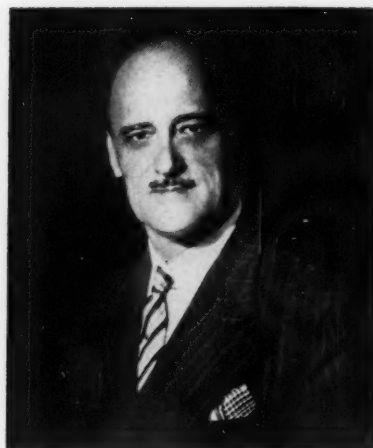
The Spaeth versatility was apparent in some of our less formal gatherings. For example, when the 75th birthday of Walter Damrosch was celebrated, at one of Bohemian Siegfried Kahn's typical parties, Sigmund Spaeth wrote for that occasion and performed the *Götterdämmerung Damrosch Blues*, based on Wagnerian motifs, accompanied by an orchestra led by Robert Armbruster and immediately repeated.

When the National Music Council was formed, Sigmund Spaeth was President of the National Association for American Composers and Conductors, and he represented this organization, as well as (unofficially) ASCAP and the National Federation of Music Clubs at the Council's early meetings. Two of these organizations were founders of the Council, which was given a Congressional Charter two years ago. Dr. Spaeth has taken an active part in a number of its discussions, besides publicizing its work frequently in *Music Journal* and his own syndicated column.

Sigmund Spaeth's musical life has

OF course! What a fine idea, marking Sig's 50 years in music! It would take an Al Vann to think it up. List me as one of many who have known Sig through the years and have expressed appreciation of him along the way. Best wishes and most happy recollections of our long association.

—Charles E. Griffith
Norwich, Vermont



already been a long and interesting one, and a most valuable one for many phases of our native music and for musical understanding and appreciation in general. His musical talents, his sparkling humor and his vast musical knowledge never fail to captivate his audiences and to leave behind with them the memory of an unforgettable personality. Along with his host of other friends I wish him many more years to come of fruitful musical activity. ▶▶▶

FROM B.M.I.

I AM happy to contribute my praise to this anniversary issue honoring Sigmund Spaeth, as a man who has contributed greatly to the better understanding of the mainstream of American music; a scholar, although he would prefer not to be known so pedantically; and a musicologist, although he shuns the scholastic spotlight.

He is better known to the American music listener today than Grove, the prodigious compiler, or Damrosch, the indefatigable popularizer. As composer, propagandist, editor and over-all musical statesman, he has championed the cause of music for a full fifty years.

—CARL HAVERLIN, President,
Broadcast Music, Inc.

For American Composers and Conductors

MRS. HENRY HADLEY

IT is a privilege for the National Association for American Composers and Conductors to acclaim Sigmund Spaeth on the occasion of his fiftieth year of untiring service to the musical culture of this country and particularly for his service to this organization.

It was due to the urgent request of Dr. Henry Hadley himself that Dr. Spaeth became president in 1935 of the N.A.A.C.C., which Henry Hadley founded. He filled the unexpired term of Lawrence Tibbett and remained its president until 1944 when his personal engagements rendered it impossible for him to continue, at which time Leon Barzin was elected president.

With Sigmund Spaeth's unusual skill in organization, his faith in the objectives, and his many friends throughout the country, the Association became thoroughly established and self-supporting. Among the early citations given during the Spaeth administration were those to Leonard Bernstein and Robert Shaw, both comparatively unknown at the time. Among the young composers encouraged and promoted through Dr. Spaeth's influence were Harold Morris, Paul Creston, Norman Dello Joio, Henry Cowell, Morton Gould and many others. He himself was awarded the Henry Hadley Medal in 1941 for his "distinguished services to American music." The concerts of the Association became in-

Mrs. Hadley was a well known concert soprano under her maiden name of Inez Barbour and always a helpful partner in the work of her husband as a composer, conductor and propagandist for American music. Since his death in 1937 she has continued to be most active in the work of the Association which he founded, currently headed by Paul Creston. She is also a highly successful teacher of singing.

creasingly important, moving from the Hadley Studio at 15 West 67th St. to Steinway Hall, Times Hall, Town Hall and eventually Carnegie Hall.

Under Dr. Spaeth's presidency, N.A.A.C.C. developed into a truly national organization, with chapters now operating in Washington, Los Angeles, Philadelphia, etc. Annual receptions held at the Waldorf-Astoria Hotel present musical programs by the greatest American artists, featuring important American compositions as well. The annual bulletin has become a valuable publication of wide-spread interest.

The Henry Hadley Memorial Library, in the Americana section of the Music Division of the New York Public Library, 5th Ave. & 42nd St., was dedicated in 1943, making Amer-

GREAT SYMPHONIES

Eugene Ormandy

I HAVE for a long time admired and respected Dr. Spaeth's ability to make music not only intelligible but fascinating to the average listener. He has done as much any man living (or perhaps in all history) to reach the "mass audience" of potential music-lovers and transmit to them his own sincere and infectious enthusiasm. The fact that he considers himself an "amateur" and approaches music in that spirit makes his missionary work all the more effective. . . .

His brilliant idea of setting words to symphonic themes has proved a revolutionary method of stimulating the musical memory and thereby giving every listener a simple and practical way of recognizing and remembering the essential materials of important works in that field. (It

might be added, as the author himself admits, that these easy little jingles are actually forgotten once the music is firmly established in the memory, having served their obvious purpose.)

If every member of our concert audiences, plus the multitude of radio and record listeners, formed the habit of approaching great symphonies in this entertaining and informative manner, the enjoyment of the masterpieces of music would unquestionably be vastly increased, for the benefit of all concerned. ▶▶▶

Eugene Ormandy is the famous conductor of the great Philadelphia Orchestra, which has not only set new standards of performance in this country and abroad but acted as an immensely valuable ambassador of good will in various foreign countries. The quotation above is from Mr. Ormandy's Introduction to the latest edition of Sigmund Spaeth's book, "Great Symphonies: How to Recognize and Remember Them" (Comet Press Books).



Ten-minute sketch of the editor reading manuscripts, by Laszlo Krausz, violist of the Cleveland Symphony and conductor of the Chamber Orchestra.

ican compositions available for examination.

The entire membership of the National Association for American Composers and Conductors extends its warm congratulations and good wishes for continued success to Dr. Sigmund Spaeth. ▶▶▶

A Guide to the Music Festivals

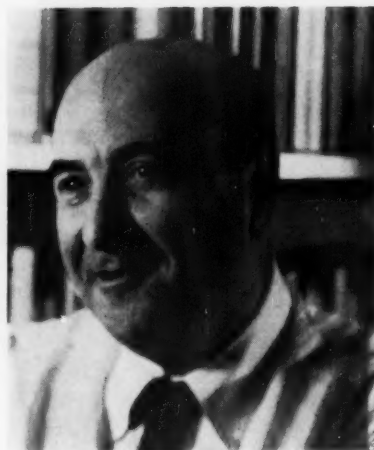
ERIC MANN

IN all the years that I have known Dr. Sigmund Spaeth I have really come to appreciate his many talents when he was the musical mentor of tours of Europe which I conducted. It was quite a pioneering venture—these music festival and opera tours. Today many such tours are announced, but back in 1951 Dr. Spaeth served as the musical guide of the first serious venture of this kind.

Of course, our group expected our musical authority to know something about opera and concerts and to introduce us properly to the many events we enjoyed in Salzburg, Rome, Lucerne, London, Paris, Munich, Bayreuth, Edinburgh. This he did in masterly style—short, to the point, witty and without overlooking important details. Surely, the performances we attended took on additional meaning after we heard Sigmund Spaeth's introductions.

But Dr. Spaeth was not just the musical guide. During these six weeks' tours he was also the always willing entertainer. There were the get-together evenings at the hotels. Naturally, whenever there was a piano handy, we turned the lobby into a theatre. Sig Spaeth gave forth his famous *Jack and Jill* parody to

the delight of our group (and others who managed to sneak in) and such humorous songs as suited the occasion. He organized singing on our motor coach trips. Between Rome and Assisi, when we rambled through the Umbrian Hills, we sang many familiar American songs and he taught us, quickly and well, some lovely not so familiar ones. He made up the hilarious words of our theme song, based on the Pilgrims' chorus from *Tannhäuser*, in which he rhymed the words "opera fan" with "Eric Mann";—whenever we have a get-together with our former tour members, we sing it! And we reminisce about the night when the now famous Buffalo Bills' barber shop quartet accepted his invitation to visit us in the elegant dining-room of our Munich hotel. Soon everybody joined in their singing. Another event we reminisce about was the concert given by some of our tour members at the famed Mozarteum in Salzburg, arranged—of course—by Sigmund Spaeth. He proved to be the perfect ever-helpful and ever-ready travel companion, assisting each tour member in a hundred different ways. It was unfortunate for



all concerned that, after attending a magnificent performance of *Figaro* in Salzburg, he met with an accident which cut him out of the last two weeks of that particular tour.

To add a personal note: Dr. Spaeth has saved me (and I presume many other people) many a trip to the library. When in need of some musical information, a telephone call to him has always provided me very quickly with the correct answer.

Well, it has been quite a few years since we first met. But—as with all good friendships—it seems but a moment. I am most happy to add my congratulations to the many Sig Spaeth will receive on his fiftieth anniversary with music. ▶▶▶

Eric Mann, well known travel writer for many American and European publications, is the author of the series "Men Who Make Tourism" in "ASTA Travel News," the travel industry's foremost publication. He is also the author of an annual "Travel Report," — a widely read booklet. He pioneered in Education-for-Travel classes and is a nationally known lecturer on the subject. Dr. Mann is himself a most successful tour director, organizing and conducting annual tours of Europe for the past eight years. This year he will conduct a special springtime tour of Europe as well as one through the Scandinavian countries and Russia.



Back from the European Music Festivals

MUSIC FOR THE BLIND

THE whole world of music is grateful to *Music Journal* for presenting this tribute to Dr. Sigmund Spaeth.

We, at the Braille Music Institute, have been very close to Dr. Spaeth for the past several years. As Vice-President and later President of the Institute, he has contributed much of his most valuable time and his vast knowledge of music to our cause.

Dr. Spaeth's tireless enthusiasm

has been an inspiration to our volunteers and our staff, and his great understanding of the music problems of the sightless has been an important factor in the development of our service program.

Dr. Spaeth continues as President Emeritus of the Institute, and he remains a hard worker for this, the only organization in the world devoted exclusively to the music interests of the blind.

—Albert G. Gorson
President, Braille Music
Institute

WHEN one has said "Congratulations" on a job well done and a reputation without peer—what can one add? Sigmund Spaeth's untiring efforts and service to music have long been a source of great encouragement to many of us. His personal friendship is one of my treasured possessions. May God grant him many more years of happiness through music!

—Albert P. Stewart
Purdue University

ALTHOUGH our names are included in the congratulatory listings in this issue of *Music Journal*, Lorraine and I want to send Sigmund Spaeth special greetings for this anniversary. These 50 years mark the flowering of American music, and through it all he has been (and still is) one of the master gardeners. Warmest personal regards from us both.

—Theodore F. Fitch and
Lorraine Noel Findley

HAVERFORD 1905

SIGMUND SPAETH came to Haverford in 1901 from the Germantown Academy. His interest in music was soon manifest by his activities in the Mandolin and Glee Clubs, of both of which he became leader. He was also a member of the orchestra, and a violin soloist.

Throughout his college days, though a top scholar, he found time to become Editor-in-Chief of the *Haverfordian* as well as of the *Class Record*, Captain of the Chess Team, Chairman of the Junior Play Committee, member of both college and class athletic teams and finally President of the Senior Class. Versatile, dynamic and effectual, he was one of the most popular students in college.

Now, after 50 years, our affection for him and our appreciation of his splendid accomplishments are the source of a very real inspiration which we are happy to share with the *Music Journal* in its well deserved salute to Sigmund Spaeth.

—Arthur H. Hopkins, M.D.
Haverford College, 1905

Irving Berlin

Phi Mu Alpha and the Colleges

ARCHIE N. JONES

FIFTY years of service may not be a world record in such fields as politics and medicine, but fifty years in the musical limelight has been duplicated very rarely throughout world history. I first became aware of Sigmund Spaeth as a personality when he was doing a tour of college summer schools in the early thirties. Here he made such a vital contribution that I have helped to keep him busy at it ever since!

Sig has always been a "multi-threat man." Beginning life as a college teacher (Princeton) of German, he (possessing an absorbing interest in music) early became aware of the need for the building of an American musical audience, and certainly no one has done more toward this end than has Sig.

First breaking into the national limelight as the "tune detective," Sig began to popularize good music via radio, publications and lectures. It is in this field, plus the not inconsiderable number of scholarly books used on college campuses, that he has made an enviable contribution to college musical life. He has addressed more college audiences than any man living. He has appeared at our University of Texas at least five times, and there is scarcely a



single important college in the country that he has not visited. He likes to spend several days on a campus, conducting seminars, teaching classes, meeting with students and faculty, and talking to non-music students about having fun with music, a subject at which he is an expert.

He has lectured annually on such circuits as Town Halls and Knife and Fork Clubs, and still devotes a very considerable part of his time to such activities. He has the uncanny ability to put music into words that any layman can understand. This unique gift has made him invaluable to all the institutions and organizations interested in stimulating enthusiasm for good music. Being himself a confessed amateur, as far as performance is concerned, he is able to grasp the attitude of the novice and appreciate his handicaps. The professional musician, scholar, or critic is too often unable

to put himself into the state of mind of the average listener. This has been achieved by Sig Spaeth in a way that has revolutionized the entire approach to music appreciation.

His thirty books and many articles, including the entire gamut of musical categories, his radio and TV personality, through the "Tune Detective" programs and Metropolitan Opera Quiz, his lecture tours, his musical criticisms, his compositions and arrangements, his appearances as conductor and interpreter, led Phi Mu Alpha, national professional music fraternity, to name him "Man of Music" last year, an honor previously awarded only to three other members of the Fraternity, Thor Johnson, Howard Hanson and Earl Moore.

Sig's current major activity, of course, is the outstanding job he is doing as editor of *Music Journal*. Such enthusiasm, ability and accomplishment deserve many more years of service, and that is what his many friends and admirers wish for our "Mister Music," Sig Spaeth. ▶▶▶



GRATEFUL acknowledgement is made to that top musical pundit of our time, Dr. Sigmund Spaeth, for much sage counsel, helpful advice and constructive criticism. . . . Songs of this formative period . . . comprise a vital part of our national heritage on Tin Pan Alley, and, as America's most eminent authority on our popular songs, past and present, Sigmund Spaeth states, "are our richest folklore."

—Maxwell F. Marcuse
(in his new book, "Tinpan Alley in Gaslight")

Dr. Archie N. Jones has written many magazine articles, choral compositions, and seven books. He is currently National President of Phi Mu Alpha, professional music fraternity, First Vice-President of the National Association of Concert Managers, Member of the Executive Committee of the Music Teachers National Association and the Texas Music Teachers Association, Chairman of the Executive Committee of the American Choirmasters Association and Chairman of the Board of Trustees of the Sinfonia Foundation.

How Does One Get To Be a Music Critic?

RALPH LEWANDO

AS a fellow journalist, working as music critic on the *Pittsburgh Press*, I came to know Sigmund Spaeth fairly early in his career, and I believe I am one of the few people to whom he ever confided the exact details of how he first made a living in New York. He had spent no less than eleven years in the academic world, five at Haverford College, four at Princeton University and two at the Asheville School, North Carolina, always with a secret desire to become a free lance writer, somewhat encouraged by the acceptance of a few magazine articles and stories and the impression created by his doctoral thesis.

He finally decided to take the plunge in the fall of 1912, coming to New York blindly, after spending most of his available cash on a summer trip abroad. He found a hall bed-room in a boarding-house where O. Henry had lived, but the association was evidently of small help and he soon realized that unknown writers cannot free-lance successfully and that a paying job was absolutely essential to his survival.

Since music was the subject he knew best, it seemed logical to try for something in that field. It was equally logical to look up his old friend Arthur Whiting, for whom he had written program notes, and concert reviews at Princeton. Mr. Whiting greeted him with the bland assertion that a music critic is a parasite, living on the talents of others. But he happened to know that the music publishing firm of G.

Ralph Lewando served for 27 years as music critic of the Pittsburgh "Press," and is now a teacher of singing in New York and in Pittsburgh. He is assisted by his wife, professionally known as Olga Wolf, pianist, composer and writer. Dr. Spaeth was best man at their wedding.

Schirmer was looking for an assistant to Dr. Theodore Baker, the famous scholar, who looked like Verdi and wrote a still valuable dictionary of music and musicians.

Armed with a letter of introduction, Sigmund Spaeth met Winthrop Rogers, a cousin of Rudolph Schirmer, in charge of personnel and later head of their London branch. Mr. Rogers had an immediate problem—to secure fifteen readable translations of French songs for Maggie Teyte's Aeolian Hall recital. Could Dr. Spaeth deliver them by the next day? At least he could try! So Sig took the poems of Paul Verlaine etc., and blithely attended an afternoon tea-party, where he met a girl who knew French like a book (now known as Lenore Manowitch, and working for the United Nations). They huddled over a few idioms, Sig worked until 3 A.M., and the translations were delivered to Mr. Rogers later that morning. The result was a half-time job, 9-1 daily, at \$30 a week, definitely a meal-ticket in 1913. In less than a year Dr. Spaeth became music critic of the New York *Evening Mail*, besides editing a journal called *The Opera Magazine*.

The Early Mail

He had contributed occasional witticisms to F.P.A.'s column, "Always in Good Humor," and when it became known that Mr. Adams was about to move to the *Tribune*, Sig was urged to try for Frank's job, first by Ellis O. Jones, of *Life*, for whom he had been writing comments on music, and then by Mrs. Wilson Woodrow, a popular novelist of the day, who happened to eat breakfast at the same boarding-house.

At their insistence, Sig went down

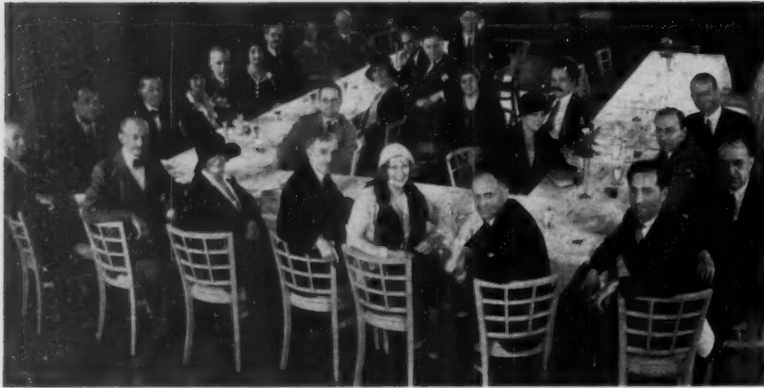


to the *Mail* building on lower Broadway and ran into F.P.A. himself, in the office of the City Editor, Fred Knowles. Franklin P. Adams was a man who either went overboard for you or damned you to eternal Hell. Luckily he was in a friendly mood that day. "This guy can write," he told the chief. "I'd pick him as my successor in a minute!"

Mr. Knowles was impressed. He suggested the submission of a few sample columns and admitted that the *Mail* had been turned down by Oliver Herford and others and was pretty desperate. Sig soon brought in his samples, including a farewell poem to F.P.A., featuring the parodies of Kipling for which the master himself had been famous. Unfortunately the closing lines were: "May your power never fail, For the *Tribune* of the species is more deadly than the *Mail*." That settled it. Mr. Knowles was not going to invite any libel suits, and the answer was an emphatic "No!"

But Sig's material had contained a number of references to music, and perhaps he would be interested in becoming the paper's music critic, since the current incumbent was about to resign, by request. (Sig said later that if this had been known, there would have been 1000 people ahead of him.) He came back in June, 1914, and in September he started on the job at \$40 a week. (The first World War had begun by that time, cutting down all salaries.)

Rube Goldberg, the great cartoon-
(Continued on page 180)



At a luncheon in 1933 after the opening of Radio City, with Mischa Elman (front, left) Daniel Frohman, Sophie Braslau, C. M. Tremaine, Mabel Wayne, "Roxy" Rothafel, George Gershwin, Montague Glass, Alois Havrila and Kenneth S. Clark. In the background are Gustave Becker, Harriet Ayer Seymour, Carolyn Beebe, John Tasker Howard, Marian Bauer, Harriet Pickernell, Devora Nadworney, Walter Golde, Isabel Lowden, Julian Seaman and Ernest Chappell.



With Victor Herbert at Lake Placid in 1921.



Hildegard eyes a birthday cake of records on coming of age on the air, at station WQXR.



Presenting Ada Holding Miller with the Henry Hadley Medal, after receiving a Presidential Citation from the National Federation of Music Clubs.



With Sally Rand in Colonial costume at the George Washington Beaux Arts Ball, as orchestral conductor.



New York Music Critics' Concert, with William J. Guard (playing flute), Maria Jeritza, Alexander Siloti, Oscar Straus, Madeleine Marshall, Jerome Bohm, Vandy Cape Palmer, Francis Perkins, Grena Bennett, Julian Seaman, Leonard Lieblich, Rhea Silberta, Marian Bauer and Marek Windheim.



Featured at Radio City Music Hall by "Roxy," 1933.



—Photo, Elkhart Daily Truth
 "Music Man" Meredith Willson greets the "Man of Music" at Elkhart Band Centennial.



Broadcasting barbershop harmony with Al Smith, Jay C. Flippen and George Rea, President of the Curb Exchange.



In Hollywood with Freddy Martin and Jeanette MacDonald.



Hawaii's champion barbershop quartet extends a welcome to Honolulu on board the Lurline.



With Martha Wright and Harry Hershfield at a concert for the blind, at New York's Town Hall.



With Metropolitan Opera mezzo, Belen Amparan, and Congressman Carroll Kearns at Phi Mu Alpha convention.



On the Shawnee golf links with Paul Whiteman, Lanny Ross and Harry Obitz, the club professional.

Playing Musical Instruments for Fun

JAY L. KRAUS

MANY readers of these pages, I am sure, will share with me recollections of that enjoyable program of radio's earlier days aptly titled, "The Tune Detective." Uncounted thousands (in those pre-"rating" days) were fascinated by the ability of its star performer to glibly dissect contemporary and popular music, and trace it to its origin in a theme or technique of a classic perhaps a century or more old.

My introduction to Sigmund Spaeth, as it may have been yours, was as the Tune Detective of early radio fame.

As the years went on we learned more and more of him. As an advocate of the cause of music, in not one or two but in all of the many facets of musical expression, he was a tireless worker. We learned of him, too, as a facile writer on musical subjects. His is a rare gift for simple and popular expression which has made his articles and books a fountainhead of enjoyment and knowledge for the musically literate and illiterate alike.

In the year which marks the 50th anniversary of Sigmund Spaeth's activity in music it seems well to inquire as to what inspired this outstanding career. It all seems to stem from his theory as a youth of "Music for Fun." His personal demonstration of this theory began in his earliest school days and continues to this day.

In college sports, we have the occasional phenomenon of a gifted



"all-around athlete," proficient in a wide variety of competitive events. By the time Spaeth had pursued his five years at Haverford College, he was the "all-around music man" of his Alma Mater. For example: he plucked the ever-so-popular mandolin, then in its hey-day, as well as the banjo and guitar, in the students' music clubs. He could perform on the violin and cello with the student orchestra. Without having actually studied the keyboard instruments, he could play creditably on both the piano and reed organ. And he broadened his experience by conducting the college music clubs in his senior and post-graduate years.

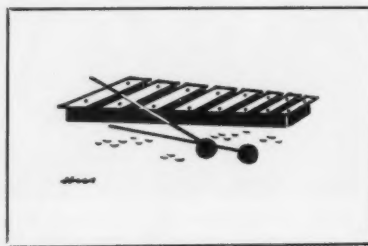
Following Haverford, Spaeth moved on to Princeton to study for a Ph.D. degree in English, German and Philosophy. Here, his musical career was greatly stimulated. Philip Mittell conducted the University string orchestra; Sigmund became violin soloist and concertmaster. He sang in the chapel choir and glee club. He was

named President of the Choral Society. A fellow member, and a leading soprano, was Margaret Wilson, daughter of President Woodrow Wilson. His writing experience began when, for the *Daily Princetonian*, he reviewed concerts, and ultimately wrote the concert program notes.

Later, appointed to a teaching position in the Asheville School at Asheville, North Carolina, to teach English and German, he also found time to coach the football team and to take charge of all the school's musical activities. He there organized a string trio, with himself as violinist, as he had also done at Princeton, where his cellist was the late Harold Flammer, founder of the well-known music publishing firm.

All of the foregoing demonstrates how Dr. Spaeth's desire for study and expression developed and broadened in the areas of vocal and orchestral instrumental music. But there was another area, which had first claimed his attention as a youth, to which his interest returned in his more mature years—the area of the so-called "recreational instruments," or social instruments. Spaeth experimented with the harmonica, the ocarina, the Tonette, the tin whistle, the trombone-flute, some of these commonly known as pre-band teaching instruments. He wrote an Intro-

(Continued on page 185)



Jay L. Kraus is Past President of the American Music Conference and President of The Harmony Company of Chicago, makers of musical instruments. He has long been active in the encouragement of high standards in the music industry.

G. RICORDI & CO.

*Extends To You
Its Heartiest Congratulations
and Best Wishes*

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*What More is There
to Say Than . . .
Congratulations on
Your Fifty Years
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Starting Community Concerts

F. C. SCHANG

IT is hard to believe that the erudite scholar, Dr. Sigmund Spaeth, that versatile author, speaker and tune detector, was once a businessman. That was way back in the fall of 1928, when Sigmund Spaeth became managing director of Community Concert Service, a job he occupied about three years, starting that nationwide movement by promoting organizations in the first 42 cities. (Actually the first two communities organized were Scranton, Pa. and Norwalk, Conn.)

Dr. Spaeth was the speaker at all campaign meetings, and still appears occasionally in this capacity. Recently he also made a series of records, for use on local radio stations, interviewing outstanding artists in the Community Concerts list, followed by examples of their singing and playing. Among these artists are Lily Pons, Risè Stevens, George London, Richard Tucker, Leonard Rose, William Primrose, Alec Templeton, Henri Temianka, Svetlova, Leonard DePaur, Firkusny and others.

The real contribution of Dr. Spaeth to the organized audience movement, aside from his abilities as a forceful speaker and a general ambassador of good will, was his inspirational influence on the average listener. No one who comes in contact with Dr. Spaeth can fail to be infected by his love of music, and his greatest quality is the faculty of making a large group of people feel this way, as well as an individual.

It is significant that since those

Frederick C. Schang is President of Columbia Artists Management and Chairman of Community Concerts, representing the "organized audience plan" for more than thirty years with consistent success. He has personally managed Caruso and other great artists of the past, and his own career is gradually approaching the half-century mark with highly impressive results.

early years of Community Concerts under Sigmund Spaeth's direction, local musicians and organizations of all kinds have come to agree that the "organized audience plan" is the most effective way to present great music to listeners who might not otherwise have the opportunity to hear it in live performance. These pioneer efforts in the concert field were typical of the consistently practical promotion of good music by Dr. Spaeth through his fifty years of activity.

What constant contact with good music can do for the soul is splendidly demonstrated in the person of



Sigmund Spaeth. His long life in this cause has always given out more than it has taken in. He has friends by the thousands and I am proud and happy to be one of them. ▶▶▶

A GOOD IDEA!

IT'S about time! Here is a man who discovered and encouraged some of the country's greatest musical talents over the years, and has helped many a Tin Pan Alley songwriter and music publisher to track down old melodies which solved a suit for infringement of copyright.

It was Dr. Spaeth who first heard and recommended support for the eight-year-old pianist, Jacques Abram. He also heard Morton Gould at six and George Gershwin at 17.



He launched the career of Burl Ives, helping him toward his earliest engagements and a place in Irving Berlin's *This Is the Army*. Other talents in whose work he took a practical interest included composer-singer Tom Scott and Charles Davis, the young tenor who is this year's winner of the Metropolitan Auditions of the air. His recommendation of Rosina da Rimini, now frequently heard on the Arthur Godfrey TV shows, brought her a series of concert engagements, starting in Shreveport, Louisiana. Another Spaeth discovery is David Randolph, now an outstanding radio commentator and choral conductor.

The Sherlock Holmes of the music business is receiving a well deserved honor from Al Vann, publisher of *Music Journal*, in which Sig Spaeth's many friends are delighted to participate. The list of contributors to this issue is a "Who's Who" of distinguished names, not only in music but in American life. This reporter feels it a privilege to be in such good company.

—Nick Kenny
N. Y. Daily Mirror

MUSIC JOURNAL

*Stay As Young As You Are
The Next Fifty*

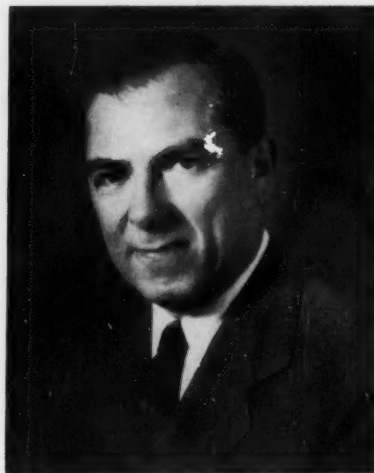
HOHNER, INC.

WE TAKE PRIDE IN JOINING YOUR
MANY, MANY FRIENDS IN WISHING
YOU THE BEST FOR "FIFTY YEARS
WITH MUSIC".

Edwin H. Morris & Company, Inc.

The Tune Detective as Expert Witness

HERMAN FINKELSTEIN



THE paths of lawyers and musicians or musicologists rarely cross. Sigmund Spaeth is an exception to the rule. He is heralded far and wide as a tune detective in the courtroom, on the lecture circuit, and wherever the subject of common strains in music may be discussed.

Among the cases in which he played a stellar role—usually for the defendants—were the famous *Wreck of the Old '97* case (George v. Victor Talking Machine Co.), the Ira Arnstein (versus Cole Porter and others) cases, *Buttons and Bows* (Hirsch v. Paramount Pictures), and Irving Berlin's *You're Just in Love* (Alfred L. Smith v. Irving Berlin).

The plaintiff in a copyright infringement action will fail unless he shows that the defendant had access to and appropriated a substantial or material part of his copyrighted work. If access is not proved affirmatively, the similarities must be so close as to compel an inference of access and copying.

On the all-important issue of similarity, a litigant looks for the best expert witness he can find. If he is lucky, and Dr. Spaeth is available, then to the erudite tune detective falls the responsibility of microscopically examining and comparing

the two works in suit with each other, and with the myriad works in the public domain—often the works of the masters of past centuries. Oftentimes, the supposed similarities exist only in the mind of the plaintiff. As Judge Learned Hand once said,

"In copyright we have become accustomed to actions without a shadow of merit. Apparently the conviction of which authors and composers cannot be disabused extends to their assignees; that the finest gossamers of similarity can be made to serve. The prizes are large; the security of the foundation often seems to be in inverse proportion."

In the *Buttons and Bows* case, the plaintiff's attorney claimed that the trial court had committed error in allowing Dr. Spaeth to testify that the music in both works had public domain origins. The appellate court dismissed this contention, and paid Dr. Spaeth the highest compliment

in concluding that

"The testimony of the expert covered the subject of music and melodies and was not only unprejudicial but, in the light of the questions involved, was important and helpful."

Sigmund Spaeth has given much thought to the nature of proof required in copyright infringement actions. His conclusion is that it is unfair to defendants to allow some actions even to get to trial. He would have experts screen all claims, permitting trials only where experts find some measure of merit in the claim of infringement.

One can quarrel with that approach—pointing out that in music, as in other arts and sciences, it is not difficult to find experts to support opposite positions—but one cannot quarrel with Dr. Spaeth's motive: he would end one source of peculiarly vexatious litigation, the songwriter who hears resemblances to his own works in nearly every song hit. And one quarrels with Dr. Spaeth only reluctantly. We much prefer to salute him. ▶▶▶



—Fantasy by Sam De Cesare

Herman Finkelstein has been General Attorney for ASCAP since 1949, with many other important positions, including the American chairmanship of the Bar Association's Copyright Division, Patent, Trademark and Copyright Section, and of the New York Copyright Committee, as well as international activities in relation to universal copyright.

ADD my name to the list of admirers of Sigmund Spaeth. I have felt for many years that Dr. Spaeth's approach to music is the most far-reaching, the fairest, most important of anyone in the field.

—Georgia M. Cragin
Nevada, Missouri

Mills Music Inc.
Is Pleased to Extend Greetings
to Dr. Sigmund Spaeth
on his
Fifty Years with Music

JACK MILLS
President

IRVING MILLS
Vice-President

To Sigmund Spaeth:

Our best wishes, congratulations and thanks for your fifty years as a leader in music.

We have been fortunate to publish many of your works. A few of them include:

My Little Nest Of Heavenly Blue (The English version of Franz Lehar's *Frasquita Serenade*)

Down South (The delightful English Lyrics)

The Musical Adventures of Jack and Jill (A program for narrator and singers based on the nursery rhyme as it might have been written by various composers)

We look forward to your continued leadership in the years to come.

MARKS MUSIC CORPORATION

136 West 52nd Street

New York 19, N. Y.

On and Off the Records

GEORGE R. MAREK

THE relations between Sigmund Spaeth and the record industry have been very close through a large part of his fifty years with music. He has been particularly helpful in writing the "liners" (editorial comments) on the outside of disc covers, making his materials entertaining as well as educational and thus adding to the popularity of the recordings concerned.

In the RCA Victor catalogue Dr. Spaeth contributed the comments for the first album made by Margaret Truman, including some important information on the backgrounds of the Colonial songs recorded by her. His liner on the 25th anniversary record of Arthur Fiedler was a sincere and well-phrased tribute to that popular and highly successful orchestral conductor. There are Spaeth notes also on the covers of several of the famous Treasury series, for which his personal recollections of the artists of the past proved most valuable. In his lighter moments, Dr. Spaeth wrote authoritatively on an album of barber shop quartets and the spectacular band music of Morton Gould, as well as the Kostelanetz operatic records.

His activities have been significant also in promoting records of all kinds. "Sigmund Spaeth's Record Library" was the title of a series of broadcasts over Station WQXR which served as a stimulus to wider and more intelligent listening to

George R. Marek is Vice-President and General Manager of RCA Victor Records. Before joining that organization in 1950 he was Vice-President of J. D. Tarcher and Company, advertising agency. Mr. Marek has written extensively on music and has since 1940 been Music Editor of "Good Housekeeping" Magazine. His books include "The Good Housekeeping Guide to Musical Enjoyment," "Front Seat at the Opera," "Puccini" and "A World Treasury of Grand Opera." He appears frequently on the Saturday broadcasts of the Metropolitan Opera Quiz.



records in American homes. His ABC network program, *At Home with Music*, made constant use of good records, and this series was quite properly nominated for a Peabody Award.

It is not generally known that some years ago a highly popular record library known as *Music You Enjoy* resulted from the combined efforts of Dr. Spaeth, Howard Barlow and the Columbia Symphony Orchestra. These records were sold

mostly through newspapers, as a stimulus to circulation, and the New York *Journal-American* alone is said to have disposed of more than half a million sets in a short time. (Some of the records were later made available also in a reduced size for children, under the title of "Little Masters.")

Recently Dr. Spaeth has been active in presenting a *Basic Library of the World's Greatest Music*, for sale in supermarkets, making possible the work of a National Committee for the Musical Arts, headed by Alec Templeton, with Quaintance Eaton as executive secretary, for which Dr. Spaeth has been the regular speaker at organizational chapter meetings.

The RCA Victor laboratory was used not long ago for recording a special set of interviews by Sigmund Spaeth with outstanding artists of the internationally known Community Concerts, each interview being followed by one or more selections from the repertoire of the singer or instrumentalist concerned. These records have been heard on local radio stations in connection with Community Concert campaigns and are available for this purpose through the New York office of the organization.

There is at least historic interest in the miniature records made by Simon & Schuster for the first edition of Sigmund Spaeth's *Barber Shop Ballads*, in which he himself sang baritone with three other experts in that highly individual type of harmony. Unfortunately this was before the days of unbreakable records, and most of the discs came back in fragments, making a whole set today a collector's item. Less known are some of the recordings and transcriptions made by Dr. Spaeth for the promotion of various motion pictures, including the fa-

(Continued on page 181)



Your many friends at
TABARD PRESS
wish to be included
in this tribute to you,
DR. SIGMUND SPAETH
on your
"Fifty Years With Music"

For Your Sincere
and Valuable Co-operation
The American Accordionists
Association
Extends Its Best Wishes

The Old Pro Knows His Stuff

QUAINTANCE EATON

"IT'S SIG—I'm here." These few words, in the bluff, warm voice I know so well (as do millions of you), tell me that all is well with our latest venture. No matter what the problem—Mrs. Do-Well simply must move to Mrs. Do-Better's table; Dr. Top Teacher has been called out of town, necessitating shifting the head table so that no more than three women will be together; the Wishwell Wire hasn't arrived from Alec Templeton, who is snowbound in Wisconsin (our popular Chairman has difficulty fitting his concert schedules to ours); ten extras have suddenly evinced a burning desire to share our hospitality, so the banquet department must provide,—oh, and another floral centerpiece, and additions to the supplementary guest list of stragglers; the publicity woman has arranged a TV appearance so that I have to look presentable fully two hours before I should and, goodness me, or stronger words to that effect, what am I going to say anyway? All these harrassments smooth out when Sig arrives. He is the old pro; he will counsel and steady me on my course and deliver a perfect performance himself. More, he is a friend. I'm sure he would hook up my dress if I needed amateur valet service. (In fact, he once did.)

This association with the most

Quaintance Eaton is Executive Secretary of the recently formed National Committee for the Musical Arts, Inc., under the chairmanship of Alec Templeton. For some years associate editor of "Musical America," she is the author of "Opera Caravan," a popular book describing the adventures of the Metropolitan Opera Company on tour, and "Music and Recordings," the latter in collaboration with Fred Grunfeld, Musical Advisor to the Committee.

beloved of all, the grand (who can say "old" except in its affectionate connotation?) man of music, has been a chief joy in the work for the National Committee for the Musical Arts this past year. Sigmund Spaeth was our choice from the first: who else could appeal to the sophisticated music-lover and well-trained musician and also to the "man in the street" (or should we say "woman in the supermarket"?); as could he, who has proved his magnetism before audiences of every kind? He became our standard-bearer.

A Golden Circle

The project which he and I serve has a double fascination in that it introduces music to millions who probably have been strangers to its charms, while providing profits to plow back into music. Let me explain: in supermarkets all over America a set of high-fidelity, low-priced LP symphonic records is finding its way into housewives' baskets. This "Basic Library of the World's Greatest Music," 24 records in all, has been carefully selected by Fred Grunfeld and other experts, recorded by first-rank orchestras and soloists (anonymous to avoid competing with themselves in higher brackets) and accompanied by lavishly illustrated Listener's Guides that both please and instruct. And all at only \$1.37 per record!

From this income the manufacturer, Standard Reference Works Publishing Company, donates to the National Committee a penny royalty on every record sold. Local chapters, formed in large centers where the records are introduced, receive 80 percent of these royalties to dispose of in any way they see fit. Leaders



in the musical life of every community respond zestfully, so that the chapter rolls and guest lists of each introductory meeting read like "Who's Who in Music, Civic Life and Education." Luncheons or dinners have brought out these elements in nine centers so far—Syracuse, Rochester, New York City, San Francisco, Portland (Ore.), Boston, Cleveland, Chicago and Los Angeles.

In every city, our dear Sig has charmed them, made them laugh, and, importantly, made them think. His adaptability is uncanny. So flexible and so experienced is he that if I as toastmistress tell him just as he gets to his feet that our program is tight (a dirty trick; I usually warn him ahead), he talks ten minutes—but makes them count. I always prefer that he talk a half hour. Because his topic is "Music for Everybody," and that suits our project as if tailored for it. This is practically the slogan of his fifty

(Continued on page 181)

Congratulations to you,
Dr. Sigmund Spaeth,
on your
"Fifty Years with Music"



BOOSEY and HAWKES, Inc.

*Dr. Spaeth, Let Me Add
My Congratulations To
You On a Job Well Done*

**Quinto Maganini
EDITION MUSICUS**

You Deserve This Tribute:

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On Your Fifty Years in Music



ASSOCIATED MUSIC PUBLISHERS

Bringing Music to the Millions

FRED WARING

SIGMUND Spaeth's Golden Jubilee . . . the celebration of his fifty years in music . . . is an event in which all of us in music should participate warmly and with appreciation. I know of no one who has made a finer, broader contribution to the music of all America—to "music for everybody" which has been his lifelong goal.

I have always considered Dr. Spaeth completely unique in our field . . . an academician who truly loves all music, from the simple popular song to the great classics. He asks only that it be genuine. We have had many effective champions of limited areas of music but never, I think, a more gallant and understanding representative of the music of all of us. As a musician who has spent all of his professional life principally concerned with the songs of the millions, I am one who can speak most enthusiastically about Dr. Spaeth's appreciation of them.

It seems to me that I first became aware of Sigmund Spaeth's work when I was at Penn State organizing our first collegiate group, but it was some twenty years later that we met, more than casually, when he served as one of the judges of our National Intercollegiate Glee Club Competition in 1941. Our paths have crossed more frequently since then and, through the last several years, we have been friends at both the personal and professional level.

Fred Waring occupies a practically unique place in America's musical life, as a conductor, composer, arranger, publisher, educator and "showman." With his world famous "Pennsylvanians" he has made history through personal appearances, records, radio and television, delighting audiences of all kinds. He well deserves the title of "all around musician."

His wonderfully normal approach to the art of music has proved a delight to hundreds of choral directors and music educators who hear his talks at our Workshop each summer. His inimitable blending of wit and wisdom has twice charmed our television audiences. Our Shawnee Press has published four of his works . . . one an English version of the Canadian folk song, *Le Fiacre*, adapted by Dr. Spaeth as *Buggy Ride* in Leslie Bell's arrangement, and three original Spaeth texts, fitted by Harry Simeone to great operatic choruses from *Cavalleria Rusticana*, *Pagliacci* and *Die Meistersinger*.

As editor of *Music Journal* for the past four years, Dr. Spaeth has, in my opinion, achieved one of his greatest feats. Indeed, as Sigmund Spaeth has long followed the banner



of "music for everybody", he is more than ably interpreting his theme, editorially, in this magazine.

So let me join with the many others who pay tribute to this gifted and unusual man on the occasion of his Golden Jubilee in music. Each of us in some way has benefited from Sigmund Spaeth's major contribution to our profession. ▶▶▶

I KNEW HIM WHEN . . .

... He covered music for the *New York Evening Mail* (and 534 Fifth Avenue dripped names that later became famous).

... He played tennis at Forest Hills in the 20's (and did even better writing and broadcasting on the game).

... He appeared in New York's first "Critics' Concert," held at the Barbizon-Plaza Theatre in 1932 (and Maria Jeritza sat in the front row, turning the tables on us).

... He was a leading member of the original cast of *Sunday Nights at Nine*, the revue which ran for so many winters in New York during the 30's. (How we wowed them with that *Worcestershire Warblers* satire!)

... He escaped summer heat on cruise ships and won all the bridge

tournaments (in spite of a tendency to overbid).

... He appeared at the White House for President and Mrs. Roosevelt (and Amelia Earhardt, who sat in the front row, nearly fell off her seat laughing).

... He spoke on a Florida radio in the 40's and helped spark the founding of a great Community Concert Series. (Sarasota is still grateful.)

... And so, as Sigmund Spaeth's success and fame increased with the years, so too have his enthusiasm for life, his modesty and his joy in music. But perhaps it is his rare, inherent *kindliness* toward other human beings which shines the brightest, and which brings such feelings of respect and admiration to those of us who have been privileged to "know him when." ▶▶▶

—Vandy Cape Palmer
Sarasota, Florida

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LET ME WISH YOU THE VERY BEST
ON YOUR "FIFTY YEARS WITH MUSIC"

Vincent Lopez

Contributions to Sheet Music

DON MALIN



IT WAS a little more than thirty years ago that I first met Sigmund Spaeth. Our meeting occurred in the studios of Radio Station WLS in Chicago, where I was musical director, beginning a most pleasant association with one of music's unique personalities — a man who can be both erudite and entertaining, profound and gay. Our contacts through the years in radio studios, publishing offices, ASCAP meetings, Sin-fonia Conventions and other musical gatherings have deepened my respect for Sig Spaeth as a man and a musician and enhanced my affection for him as a friend.

Friendship with Sigmund Spaeth has also brought an awareness of the very extensive contributions which he has made to the field of music publishing. Those who are well acquainted with Dr. Spaeth's versatility in the radio and television studios and on the lecture platform may not realize the extent to which he has contributed to America's library of sheet music as lyricist, translator, composer and arranger. Author of many books which have been read by multitudes, he has at the same time brought pleasure to millions of music lovers through his offerings of music and verse.

This is an appropriate time to review some of Dr. Spaeth's many contributions to the literature of music.

Don Malin is a past president of the Music Publishers Association, as well as of C. C. Birchard & Co. (now Summy-Birchard). His current position is that of Educational Director for Mills Music, Inc., and he is well known also as a composer and arranger, particularly in the field of choral music.

Because of present and past connections I think first of his representation in the catalogues of Mills Music, Inc., and C. C. Birchard & Co. (now part of Summy-Birchard). The Spaeth imprint is prominent in many other catalogues, however, and it all adds up to an impressive rating in The American Society of Composers, Authors and Publishers.

Barber Shop Harmony

Chief among the Mills Spaeth credits are three folios of barber shop harmony and two original *Barber Shop Ballads*, widely sung by devotees of that peculiarly American style of folk-music. His arrangements for male quartets and choruses bear witness to a most practical understanding of the possibilities of such music, particularly when interpreted by untrained voices of perhaps limited capacity. Every group of singing men owes something to Sig Spaeth. Many have sung his music, but those who haven't are indebted to him for the support and the publicity which he has given to S.P.E.B. S.Q.S.A., The Associated Male Choruses of America, the University Glee Club and other groups.

Of real importance in the choral field is the Spaeth setting of that Lewis Carroll classic, *Jabberwocky*, recently issued by Mills, which has been used as competition material by many school and college glee clubs and lends a sure-fire touch of humor to any program. Less familiar in the Mills list is a song called *Be Fair and Warmer to Me*, with prize-winning lyrics by Fairfax Downey and a highly original tune by Dr.

Spaeth, based upon the chromatic scale. His text for a charming song composed by Olga Wolf, *If I Never Saw a Star Again*, should be better known than it is. (The same team created a practical school song, *Let's Play Every Day*, for Bourne, Inc., by whom the Spaeth book, *Maxims to Music*, is also distributed.)

In my Birchard days I developed a great respect for Sigmund Spaeth's collection of 55 *Art Songs*, which contained more than thirty of his own very singable translations from the German, French, Italian and Russian languages. Each song is by a different composer, representing a true cross-section of song literature, and every number is pitched conveniently for the average voice, with an accompaniment simple enough for amateur pianists.

The old Birchard catalogue also contained *A Song for Freedom*, representing Dr. Spaeth's text and arrangement of a melody by his father, for mixed as well as male voices, the translation and free adaptation of the beautiful old French *L'Amour de Moi (Love of My Heart)* and the American *Man on the Flying Trapeze*, with comedy effects.

Sigmund Spaeth's first New York job was as assistant to Dr. Theodore Baker, literary editor for G. Schirmer, Inc. In this capacity he made a number of translations, including *The Broken Melody* of Sibelius (from the Finnish), the *Romeo and Juliet* duet by Tschai-kowsky (from the Russian), Franz Lehar's *Eva* waltzes, an entire volume of the

(Continued on page 180)

Syndicated Columns and a Book

S. GEORGE LITTLE

IN 1952 Sigmund Spaeth started writing a Sunday syndicated column, *Music for Everybody*, distributed by General Features Corporation. In a comparatively short time it was appearing in a long list of leading newspapers across the country. Some of those that have used the column (and most of them are still publishing it regularly) are: Allentown, Pa. *Call Chronicle*; Anderson, S.C. *Independent & Mail*; Birmingham, Ala. *News*; Boise, Idaho *Statesman*; Bristol, Conn. *Press*; Buffalo, N.Y. *Evening News*; Columbia, S.C. *State*; Columbus, Ohio *Dispatch*; Lynchburg, Va. *News*; New Bedford, Mass. *Standard Times*; New Haven, Conn. *Register*; Newport News, Va. *Sunday Press*; Oakland, Calif. *Tribune*; Roanoke, Va. *Times*; Sherbrooke, Can. *Telegram*; Hamilton, Ontario *Spectator*; Knoxville, Tenn. *Journal*; Shreveport, La. *Times*; Springfield, Mass. *Sunday Republican*; Tacoma, Wash. *News Tribune*; Vancouver, B.C. *Province*; Montreal, Quebec *Gazette*; Montreal, Quebec *Le Petit Journal*; Hollywood, Calif. *Citizen News*; Newark, N.J. *Evening News*; Meriden, Conn. *Record Journal*; Peoria, Ill. *Sunday Journal Star*; Grand Rapids, Mich. *Press*; Pueblo, Col. *Journal and Chieftain*; Huntington, W. Va. *Herald Advertiser*; Dallas, Texas *Morning News*; Columbus, Georgia *The Ledger-Enquirer*; Syracuse, N.Y. *Post Standard*; Washington, D.C. *Star*; Bangor, Maine *Daily News*; Winnipeg, Canada *Free Press*

Mr. Little is President and Executive Editor of General Features Corporation and also President of Fleet Publishing Corporation ("Books of Distinction"). A fellow member of the Dutch Treat Club, he has long been active in building an ever increasing audience for the writings of Sigmund Spaeth.

and Tulsa, Okla. *Daily World*.

Music for Everybody fully lives up to its title and represents the first successful effort to discuss music of all kinds in language completely intelligible to the layman. Dr. Spaeth regularly starts his column with a short essay on some current phase of the musical scene, often dealing frankly and courageously with controversial subjects. (His scathing indictments of "Rock 'n' Roll" have been widely quoted by national magazines as well as on radio and television.) Occasionally he reviews the new Broadway musical shows and novelties in the opera and concert fields. One or two shorter items of general interest are usually balanced by what he calls "Half-Notes," giving brief notice to musical events and activities of more than local importance. At the end of the column there is always a quotation from some well known authority, with whom Dr. Spaeth presumably (though not necessarily) agrees.

Old and New

As a result of the popularity of his syndicated *Music for Everybody*, Sigmund Spaeth has now written his 31st book, with the intriguing title, *Fifty Years with Music* (also identifying this special section of *Music Journal*), published early in April by the Fleet Publishing Corporation, 70 East 45th Street, New York City. Its contents include some selected columns, available for the first time in book form, as well as considerable new material never before appearing in print.

The insistent demand of Dr. Spaeth's large following has obviously necessitated the addition of highlights from some of his earlier books that are no longer in circula-



tion. While *Fifty Years with Music* is in no sense a Spaeth "Omnibus" or anthology, it will bring back nostalgic reminders of such classics as *The Common Sense of Music*, *The Art of Enjoying Music*, *At Home with Music* and *Music for Fun*. There are even some excerpts from the author's doctoral thesis, dated fifty years ago, with contrasting quotations from his lighter works, such as *They Still Sing of Love*, *The Facts of Life in Popular Song*, the versified *Operatic Cook Book* and the rhymed introduction and postlude to *Read 'em and Weep: The Songs You Forgot to Remember*. An appreciative and sympathetic Foreword is contributed by Meredith Willson, creator of the popular show, *The Music Man*, and there are some fascinating pictures of such old friends as Victor Herbert, Al Smith, Sally Rand, "Roxy," George Gershwin, Mischa Elman and Daniel Frohman. The colorful jacket design is by Alice Kirkpatrick.

There is no exaggeration in saying that the newly published volume, *Fifty Years with Music*, supplemented by this congratulatory issue of *Music Journal*, provides the best possible summary of the career of "America's most popular speaker and writer on music." ▶▶▶

CONTRIBUTIONS TO SHEET MUSIC

(Continued from page 178)

**We Wish to Join
the Many Friends
Who Are Paying
You This
Well-Deserved
Tribute.**



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CORPORATION**



**PARAMOUNT MUSIC
CORPORATION**



French *Bergerettes* and several Italian operatic airs. The Boston Music Company brought out a highly original Spaeth arrangement of the Negro spiritual, *Oh, Yes*, for both male and mixed voices, and a movie adaptation of Toselli's *Serenade* as *The Magic Flame*.

Dr. Spaeth today draws royalties on the famous *Donkey Serenade*, as author of the original lyrics to Friml's melody, known as *Chansonette*, and played by Paul Whiteman in the historic concert of Feb. 12, 1924, which introduced Gershwin's *Rhapsody in Blue* to the world. Friml had first written his tune as a piano piece called *Chanson*, which was recorded as an Ampico piano-roll with a Spaeth text entitled *Chanson d'Amour*. In this form it made a hit at the *Chawve Souris*, as entr'acte music, resulting in the more commercial *Chansonette* and eventually the *Donkey Serenade*, for which the Forrest-Wright team wrote the new words.

But the most successful Spaeth lyrics are probably those of *Down South* and Lehar's *My Little Nest of Heavenly Blue* (also known as *Frasquita Serenade*), both of which have sold over a million copies and been recorded many times. They were published by the E. B. Marks Music Corporation while still ASCAP members and have done much to solidify the author's standing in that organization. Marks also brought out Spaeth translations for *A Madrigal of May*, Lehar's *Count of Luxembourg* waltzes, and choral versions of Schumann's *Happy Farmer*, etc., not to speak of the reprint of *The Musical Adventures of Jack and Jill*, (with an introduction by "Roxy").

Recent additions to the Spaeth octavo repertoire are three operatic choruses published by Shawnee Press, plus a bit of comedy called *Buggy Ride*. The Music Publishers Holding Corporation lists two volumes of *Barber Shop Classics* and a new collection for assembly singing called *Sigmund Spaeth's Song Session*. Shapiro, Bernstein's catalogue contains his unique arrangement of *Play That Barber Shop Chord*, and the Alfred Music Co. has published

several of the most popular songs of Lewis J. Muir (*Waiting for the Robert E. Lee*, *Ragtime Cowboy Joe*, etc.) in Spaeth versions of the same style of harmony. There should be mention also of some Galaxy choruses (*Come Home, Father* and *Sparkling Piper Heidsieck*), the Leeds *Sailor's Song* (with Spaeth words to Grieg's music) and *What Shall We Do with the Drunken Sailor?*, Carl Fischer's publication of Schumann's *Dedication (Widmung)* to a singable Spaeth text and various items in the catalogues of Harold Flammer, H. W. Gray, Pro Art, J. Fischer & Bro., and other publishers. Finally there are some Spaeth words, music and arrangements in the schoolbooks of Silver Burdett, the American Book Company, etc., including original settings of *The Snow*, *Telling Time* and other material for children.

The sheet music in which Sigmund Spaeth has played a part, laid end to end, would add up to quite a scale—major, minor, diatonic or chromatic. Take your choice! And there is about his output a certain universality of appeal which makes Sig Spaeth today equally welcome in the "Halls of Ivy" or at the corner of Broadway and 49th Street. ▶▶▶

HOW DOES ONE GET TO BE A MUSIC CRITIC?

(Continued from page 163)

ist, who was already on the *Mail* when Sig joined the staff, has told of Spaeth's successful four years with that journal. Also of how Sig's charming wife Katie (as of 1917) took over when Sig went into war work, and held the position for five more years, while her husband moved over to the *Times*.

These reminiscences may be of interest to those who would like to know how to get on a newspaper or into music publishing, but it should be remembered that everyone is not a Sigmund Spaeth. ▶▶▶



Salutations to
Dr. Spaeth
from old friends
and associates.

Columbia Artists
Management, Inc.

Community Concert Service,
Inc.



ON AND OFF THE RECORDS

(Continued from page 172)

mous *A Song to Remember* (Chopin's film biography, with piano-playing by José Iturbi), *I've Always Loved You* (for which Artur Rubinstein did the off-screen performances) and *Scheherazade*, in which the late Walter Damrosch joined Dr. Spaeth in a recorded discussion.

Finally we have had several years of authoritative reviewing of records by Sigmund Spaeth, at one time in *Theatre Arts* magazine, later in his own *Music Journal* and his syndicated column, *Music for Everybody*, and, perhaps most significantly, in the *Music Clubs Magazine*, which goes to the 600,000 members of the National Federation of Music Clubs, long served by Dr. Spaeth as Chairman of Audio-Visual Education.

For a man who has never considered himself a recording artist in any sense, much less a scientific expert in discography, this all adds up to considerable and consistently commendable achievement in a field today universally recognized for its contributions to the advancement of music in America. ▶▶▶

THE OLD PRO KNOWS HIS STUFF

(Continued from page 174)

years in music; he has used it for his syndicated weekly column, his television films and one of his popular books. Always he stirs his listeners by his own definition of music as "the organization of sound toward beauty," upon which he builds an infallible and completely intelligible approach to the art through simple patterns of rhythm, melody, harmony, tone color and form.

Our audiences love his eloquence, wit and enthusiasm. The National Committee admires and cherishes him for his vital communication of our message. As for me, I sign myself, "With warmest affection, Should-olda" (Alec Templeton's nickname, which, when said before my first name, produces an unexpected result and possible chuckles, especially if you add "B. Forgot"). ▶▶▶

SALUTE

to
the
man
who
has
done
so
much
for
music
in
America
from



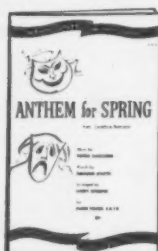
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NAME
IN
HIGH
FIDELITY
LOUDSPEAKERS

SALUTING...

Sigmund Spaeth

Lyricist

DR. SPAETH, unlike many men with strongly expressed convictions, has both the talent and the courage to practise what he preaches. His close association with opera, and his great love for it, combined with his long-recognized ability to write with style and ease of understanding, makes him an ideal person to write lyrics for the new Shawnee Press *Opera Chorus Series*. Many men talk of bringing opera to "the people." Dr. Spaeth helps get the job done, and done well. Write for Reference Copies.



ANTHEM FOR SPRING

In the opera, "Cavalleria Rusticana" ("Rustic Chivalry") this chorus is sung by the villagers of a small Sicilian town, who are gathered in the town square, ready to attend services in the church nearby. They sing of

the triumphant joy of the Easter season. In this new text, Sigmund Spaeth has captured the same spiritual exuberance in his hymn to the awakening and re-birth that are the essence of the spring season.

ODE TO SONG

Three themes from the overture to Richard Wagner's "Die Meistersinger" are used in this choral setting by Harry Simeone and Sigmund Spaeth, all of which are heard later in the opera as musical motives to designate the group of tradesmen-singers about whose singing and composing contest this opera is concerned.



PARADE

In Leoncavallo's opera "I Pagliacci" these musical themes are used to describe the excitement in a small Italian town as the gaily dressed villagers gather to celebrate a holiday. Harry Simeone's choral setting of these themes captures the gay holiday atmosphere

with which this later tragic story opens, while Sigmund Spaeth's new text tells of the people's mood of jubilant expectation.

Shawnee Press inc.
Delaware Water Gap • Pennsylvania

A VERSATILE RADIO AND TV MAN

(Continued from page 151)

N. Y. Daily News TV outlet, WPIX, and won the highest Pulse rating of any live telecast originating in that studio. Which leads me to the thought that here is a series timeless in its appeal. It should be heard and seen again.

Since then, the busy Doctor has administered his palatable musical prescriptions as the guest star of many television programs. At one time or other, you surely have caught him on the Arthur Godfrey, Steve Allen, Jack Paar, Bill Leonard, Will Rogers, Jr. and other shows. And I can't count the number of times he has held forth with Mary Margaret McBride, Alma Dettinger, Barry Gray, Frank Farrell, Henry Morgan and other amusing or solemn pontificators of the airwaves.

Sandwiched between these efforts were a number of programs on *The New York Times'* WQXR, one of these sponsored by Columbia Records and another, a sustainer, devoted solely to American music. Also, lately, not to have time hanging heavily about the premises, this active youngster has turned out a number of quarter and half-hour TV films, which are widely distributed by the Sterling Television Co. of New York.

And now you ask, "What else has

he been doing?" Well, it's a good thing you did, because we can't overlook what is now his chief activity in radio: participating as an expert on the Saturday afternoon CBS broadcasts of the Metropolitan Opera Quiz. For the 19th successive year Spaeth is answering the queries sent in by listeners from all over the country and Canada, too.

And he is doing so not drily, not academically, but with the salty good humor which has won him fame as an ad-libber. He first acquired his reputation as a quick-man-with-a-word when he worked with the legendary "Roxy" during the early days of radio and later on such shows as the *Twenty Questions* quiz and *Luncheon at Sardi's*.

If the space were available, I could write more—much more—about Dr. Sigmund Spaeth. But, alas, Al Vann, publisher of *Music Journal*, becomes a veritable Boris Karloff when confronting a contributor who exceeds his allotted number of words.

So I'll just conclude by saying that as an old radio and TV hand, it is not only a privilege and a pleasure—but also a duty—to pay tribute to one who has given so much to both media—Dr. Sigmund Spaeth, on the completion of his "Fifty Years with Music." ▶▶▶

AT LEAST HE NEVER PLAYED HAMLET

(Continued from page 138)

played viola and also conducted the famous Nicolai Overture, at the close of which he stepped on the stage to open the show in the character of Justice Shallow.

Sig Spaeth's 50 years with music should be rewarding for him to reflect upon. They also constitute 50 years with friends. He has that rare quality of accepting everyone as his friend. And it's reciprocated. But most of all Sig can have a warm glow of satisfaction as he appraises his 50 years of devotion to music, in the knowledge that he's done what he set out to do: he's impressed upon the American mind the value of and the necessity for music.

I dare say he's made musicians in his time. At least, he's tried. An instance comes to mind of his having taught Florence Eldridge a simplified version of a Chopin Prelude. This was for a performance with her husband, Fredric March, on tour for the Theatre Guild. In Denver one night Florence, alone on the stage, forgot the opening notes of her solo and sat helplessly at the piano. Freddie, in the wings, stage-whispered, "Shall I wire Sig?"

It's been a glorious 50 years, Sig. And I'm happy to join your host of friends in saying, "Well done! And love to Katie, too!" ▶▶▶

ADVENTURES AMONG THE BOOK PUBLISHERS

(Continued from page 146)

phonic themes, a simple trick of mnemonics for which he was severely criticized by some of our musical snobs. The same trick was later used on the air by Meredith Willson, and had been tried earlier by such musicians as Walter Damrosch, Ernest Schelling and Willem Mengelberg.

At Home With Music was a Doubleday publication of 1945, sponsored in part by the Magnavox Company and containing their color-plates of scenes in the lives of great composers. The title was later used also for a Spaeth radio program over the ABC network.

Two years earlier Random House had ordered a Modern Library Giant from Dr. Spaeth, *A Guide to Great Orchestral Music*, primarily a reference work, and this was followed in 1948 by *A History of Popular Music in America*, considered by many the most important of the Spaeth books and certainly the biggest. Since then we have had the Vocational Guidance Manual, *Opportunities in Music* and Holt's *Dedication: The Love Story of Clara and Robert Schumann*, both dated 1950.

This is only a portion of Sig's career among the book publishers. The complete list would come to thirty titles, and the end is by no means in sight. No. 31 (as this is written) is scheduled for publication almost any minute by Fleet—*Fifty Years with Music*; and we are expecting Sig in the Inner Sanctum not too long after, bearing ideas for further adventures with his oldest friends in the book-publishing business. ▶▶▶

GRATIFIED beyond measure that *Music Journal* is giving worthy recognition to Sigmund Spaeth's remarkable achievements in behalf of music in our country, for which every American, young and old, should be deeply grateful—all the more musicians and lovers of music. I have long been amazed at Dr. Spaeth's multiple accomplishments.

—Otilie Sutro
Baltimore, Maryland

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Our very, very
Best Wishes
to you
Dr. Sigmund Spaeth
on your
'Fifty Years with Music'



"Uniforms by
OSTWALD, INC."

FOR THE NATIONAL FEDERATION OF MUSIC CLUBS

(Continued from page 148)

For many years his stimulating reviews of films and records, radio and television programs have been one of the most popular departments in the Federation's official publication, *Music Clubs Magazine*. Through the years these contributions have been of tremendous value, always preserving the highest standards, written in clear and practical style, and encouraging thousands to support the best in the various fields of communication. In recent years, since Mrs. Naomi Reynolds took over the chairmanship of Audio-Visual Education, with Dr. Spaeth serving as Eastern Representative (since the Federation's By-Laws preclude serving more than four years in one chairmanship), he has restricted his reviews to records and films, previewed in New York.

At the Miami Biennial in 1955 Dr. Spaeth was active throughout the entire convention, contributing a variety of services and receiving a Presidential Citation from the retiring president, Mrs. Miller, to whom he in turn awarded the Henry Hadley Medal of the National Association for American Composers and Conductors, over which he presided for nine years. The Miami convention also had the honor of a special issue of *Music Journal*, edited by Dr. Spaeth as a guest, and it was this that led to his permanent editorship of that highly successful magazine.

Those who attended the New York

convention still have vivid memories of the "celebrity luncheon" at which Dr. Spaeth served as master of ceremonies. His own impromptu piano accompaniments for Fritz Scheff, Charles Kullman and Frederick Jagel were unexpected features of the program, and he also introduced Margaret Harshaw, Frank La Forge, Abram Chasins and other distinguished artists.

In San Diego this year Sigmund Spaeth appears as a luncheon speaker April 21st and on the motion picture panel conducted by Naomi Reynolds April 24th, with a probable surprise contribution to the men's Mexican dinner on the 23rd. (Even without his actual presence, the spirit of Sigmund Spaeth was felt at the Columbus convention when our current National Biennial Program Chairman, Eleanor Pascoe, who is also Chairman of the Past Presidents Assembly, put on a hilarious production of his famous *Jack and Jill* parodies at the Past Presidents Assembly tea.)

It is gratifying to reflect that so many of the Spaeth "Fifty Years with Music" have been shared with the National Federation of Music Clubs in so many different capacities. We shall all be reading his new book of the same title with avid interest, for Sigmund Spaeth has truly been one of us through the years. May his stimulating enthusiasm long continue to exert its influence throughout the world of music! ▶▶▶

WE have been happy to publish Sigmund Spaeth's *History of Popular Music in America* under our Random House imprint and his *Guide to Great Orchestral Music* in our Modern Library series (Giant). Both books have sold extremely well.

I am glad that you are honoring Dr. Spaeth in this issue of *Music Journal*. It's an honor that he obviously deserves.

—Bennett Cerf

THE members of THE WOMAN PAYS CLUB, INC., which Katharine Lane Spaeth has twice served as President, hereby go on record as "Friends of Sigmund Spaeth." Incidentally, Dr. Spaeth is one of only

three living male members (Gene Lockhart and Reinald Werrenrath having passed on) and is in high favor with the distaff membership.

—Lillian Gale
Secretary-Treasurer

I DO want to be listed as a friend of Sigmund Spaeth. As a matter of fact, I guess our friendship goes back about as far as most, remembering the days of the First World War when we were all working together to keep people singing. Congratulations to Sig on the completion of a half-century of valiant labor on behalf of music in America.

—Marshall Bartholomew
New Haven, Connecticut

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PLAYING MUSICAL INSTRUMENTS FOR FUN

(Continued from page 166)

ductory Method for the Harmonica which, published by Hohner, has been a revelation to thousands who found themselves able to quickly learn to play on this instrument.

He experimented with the Auto-harp, for which he prepared a song book now widely used in music education. He went on to explore the full scope of the piano-accordion, for which he developed a practical approach for beginners of all ages. This led to his appointment as Dean of the Wurlitzer School of Music, a period in which he was advisor to teachers of the accordion as well as the piano.

Direct Vibrations

During this era, many of us will remember the Musical Saw and the Theremin. Spaeth experimented with the "Flexotone," finding himself able to produce excellent musical effects through tones created with hammers on the piece of bent steel. Eventually he became one of the first amateurs to make practical use of the electric Theremin, whose tones were produced by simply moving the hand in the air in close proximity to a pair of antennae.

Dr. Spaeth's contribution to music as a performer has been that of the amateur. In the field of speaking about music in schools or on the lecture platform, in radio and on television, and in his writings on music, his contribution is of the highest professional order. For all of these 50 years, and for as many more years as he may be spared to continue his contribution to music, his contention will be that "Music is Fun," that anyone can play on some instrument for his or her own pleasure without attempting to develop the skills needed by those who make a living from music. The reward is, as his life has illustrated, the inner satisfaction of self-expression. For his point of view, and for his 50 years of accomplishment, an entire field of art and an exceedingly active industry are grateful to him. ▶▶▶



A PERSONAL TRIBUTE TO A GREAT CRUSADER

More than a third of a century has passed since I was privileged, at a meeting of music merchants in Chicago, to hear Dr. Sigmund Spaeth deliver a message on music so inspiring I still cherish its memory.

Through all the intervening years I have been a devoted follower of the Great Crusader, with ever-growing admiration for his eloquence in behalf of music, his warmth and sincerity and his unflagging devotion to a great cause. His printed works, occupying a treasured place in my library, serve as a constant source of courage and inspiration in my own efforts to foster the cause of music.

I consider it an honor to add my voice to the chorus of congratulations directed to Dr. Spaeth on the occasion of the 50th anniversary of his service to music, and to add my sincere wishes for many, many more years of high achievement.

Max Targ

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JACK LINTON, President

ANNIVERSARY GREETING

Sigmund Spaeth was born on April 10th in '85,
And thus began a life that still is full of vim and drive.

Born in Philadelphia to Adolph and Harriett S.,
This boy right from the start was clearly destined for
success.

To Haverford and Princeton, where he got his Ph.D.,
Taught two years for Woodrow Wilson, then at Asheville
School, N.C.

In 1917 he married witty Katharine Lane,
Wrote on sports and music in a style both readable
and sane.

Then for seven years his job was to promote the
Ampico,

After which Community Concerts were a Spaeth-directed
show.

Phi Mu Alpha, the Bohemians, ASCAP, Friars and
the Lambs,

With the U.G.C. and Dutch Treat, all made member-
ship salaams.

Henry Hadley turned his efforts toward American
musicians,
And he boosted their creations with no thought of
inhibitions.

As the "Tune Detective" on the air his voice reached
one and all;

Then "Roxy" featured him at Radio City's Music Hall.
His books were published at the rate of one at least
per year;

Before his readers used one up, a sequel would appear!
The Common Sense of Music was the first book of its
kind,

And the rest appealed with equal force to every type
of mind.

He also wrote for magazines, *Esquire*, *McCall's*, *New
Yorker*,

His *Reader's Digest* piece on Stephen Foster was a
corker!

By 1940 he was on the famous Opera Quiz;
For nineteen years he's proved that answering questions
he's a whiz.

In television too this man has done his share of work;
The duties of a critic he was not inclined to shirk.

The Federated Music Clubs made use of his abilities;
The screen and lecture platform were his regular
utilities.

One thing his highbrow friends perhaps have tended
to forget:

He's always fascinated by a barber shop quartet!

The climax of this musical activity eternal
Has come in skillful guidance of the popular *Music
Journal*.

In short, our music-lovers now have learned to put
their faith

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—Olga Wolf Lewando

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to Sigmund Spaeth
for His Many Contributions
to the Field of Music.



—VANETT LAWLER, Executive Secretary

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This Was a Musical Family

ALBERT CHARLES NORTON

NOVEMBER 22, 1902 was a great day for boys of the Central High School in Philadelphia. For it was the day of Dedication. Literally, the whole city turned out. The speaker for the occasion was the President of the United States: Theodore Roosevelt. And the cheerleader was Dr. Duncan Spaeth, popular chairman of athletics, coach of the school crew, and the inspiring Professor of English philology and literature. In that audience were many prominent alumni of the school, members of the Spaeth family, and an old graduate, Sep Winner, composer of *Listen to the Mocking Bird* and *Whispering Hope*.

It was with no little satisfaction that we followed Dr. Duncan Spaeth through the years—as Professor of English Literature at Princeton during the era of Woodrow Wilson and later. His creation of winning crews and his “adult community forums” have been lasting contributions to the fame of Princeton.

Among those enthusiastic graduate students at Princeton (and also on the faculty) was Dr. Duncan's younger half-brother, Sigmund Spaeth, in whose honor this story is written. For, in keeping with the family tradition and a big brother's inspiration, Sigmund was headed for a career in music and to become himself a master in his field. To gain a closer understanding and to express a genuine appreciation of these men we must literally take a “Rhine Journey” and in the land of the Nibelungs find the sources from whence came this distinguished family.

The author of this personal history is a well known writer of hymns and gospel songs, in his youth a pupil of Dr. J. Duncan Spaeth in Philadelphia, where he also knew the other members of the family. He has been a contributor to “Music Journal” in the past, discussing unusual personalities in the musical field.

It was at Esslingen on the banks of the Neckar, amid the Swabian hills, that the Spaeth father Adolph was born. Surrounded by mediaeval castles, churches, quaint shops and an industrious peasantry, the young man grew in stature and spirit. A lover of music and of his church, he studied for the ministry, first at Blaubeuren and then at Tübingen, with Friedrich Silcher, composer of the famous *Lorelei* tune, as his music teacher. The years pass, and we follow him abroad—to Scotland, where we find him as tutor in the family of the Duke of Argyle, with a developing romance and marriage to Maria Duncan. Next we find him in Philadelphia, a leader in a growing German-American community centered about St. Johannis Church. Son J. Duncan is at the organ, and later, seventh son Sigmund is in the choir. From Rev. Adolph's pen come eloquent addresses, scholarly books and many German hymns, still sung in the Lutheran Church. His second son, Henry Douglas, also entered the Lutheran ministry and held pastorates in Williamsport, Pennsylvania, and Liberty, New York. Ernest Spaeth, with the family spirit of adventure, went west to ranch in Wyoming and to become State Sheep Commissioner. Maria Elisabeth, still living in Philadelphia, became a kindergarten teacher and gave to Sigmund his first musical instruction through nursery rhymes. Carola, Sigmund's own sister, became an accomplished musician and artist, sharing with her brother many happy hours of study and performance. Nor must we forget son Reynold who went to Bangkok as head of the Rockefeller Hospital but still found time to sing and to whistle tunes of America and of the East. The mother of the three younger Spaeths was born Harriett Reynolds Krauth, daughter of Rev. Charles Porterfield Krauth, Vice-Provost of



the University of Pennsylvania, herself an author and musician, editor of the *Lutheran Church Book with Music*.

With such a family background, Sigmund Spaeth came on the scene to pioneer in promoting the universal language of music. In this year 1959 his significance in music is equalled by few. His travels, his studies with the masters at home and abroad, his encyclopedic knowledge, are familiar to every reader of his books and to every listener to his broadcasts. Every student and teacher is familiar with the famous “Tune Detective” and opera commentator. His popular lectures with piano illustrations have brought music into the heart of every city. His sense of humor as well as of human psychology have been expressed in all his writings, and to many today music is no longer a labor over interminable and boring exercises—but just plain fun. Comedy, pathos, drama, laughter and the depths of emotion have entered the lives of his readers. We “Boys of the Old School” are most happy to join the host of friends and extend our personal felicitations to Dr. Sigmund Spaeth on this Golden Anniversary. ▶▶▶

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SIGMUND SPAETH

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on your "Fifty Years With Music."

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A SPAETH CALENDAR

1909: Writing doctoral thesis on *Milton's Knowledge of Music*. Reviewing concerts at Princeton; concertmaster of university orchestra; president of choral society; violin soloist and member of trio.

1910-1912: Teacher, musical director and football coach at Asheville School for Boys, Asheville, N.C. Counsellor at Camp Tecumseh, New Hampshire; contributor of articles and stories to *Collier's Weekly*, *Smart Set* and other magazines.

1913: Assistant literary editor, *G. Schirmer*, New York; editor *Opera Magazine*; music columnist for *Life* magazine; translator of song texts; arranger and composer of choral works.

1914-18: Music editor, *New York Evening Mail*; Recreational Director, Seamen's Church Institute; Director of Industrial Music, Y.M.C.A., Bayonne, New Jersey.

1918-20: Sports department, *New York Times*; correspondent on music, *Boston Transcript*; talks and articles on music.

1920-27: Educational Director, American Piano Company; promotion manager, Ampico; first broadcasts, WJZ, WOR, KDKA, WGBS, WEAJ; Summer faculty, New York University; author, *The Ampico in Music Study* (with John Tasker Howard); *The Common Sense of Music*; *Barber Shop Ballads*; *Words and Music*; *Read 'em and Weep: The Songs You Forgot to Remember*; *Weep Some More, My Lady*; *Listening*; *American Mountain Songs* (with Mrs. E. P. Richardson); song texts; ASCAP.

1928-31: Managing Director, Community Concerts; author, *Gentlemen, Be Seated* (with Dailey Paskman); *They Still Sing of Love*; *Home Song Book*.

1932-42: Featured at Radio City Music Hall and in *Sunday Nights at Nine*, Barbizon-Plaza Theatre; *Tune Detective*, *Song Sleuth*, *Metropolitan Opera Quiz* and *Keys to Happiness* broadcasts; faculty, University of Hawaii; Music editor *McCall's Magazine*, *Esquire*, *Literary Digest*; author, *The Art of Enjoying Music*; *The Facts of Life in Popular Song*; *Music for Everybody*; *Great Symphonies*; *Stories Behind the World's Great Music*; *Maxims to Music*; *Music for Fun*; *Great Program Music*.

1943-49: Arrangements for male quartets and choruses; Dean, Wurlitzer School of Music; broadcasts, WQXR, WNEW; President, National Association for American Composers and Conductors; Henry Hadley medal; Faculty, Utah State Agricultural College; U.S.O. entertainer; TV program, *The Tune Detective*, WPIX; author, *55 Art Songs* (33 translations); *A Guide to Great Orchestral*

Music; At Home with Music; A History of Popular Music in America.

1950-54: Record reviews, *Theatre Arts Magazine*; Chairman, Audio-Visual Education, National Federation of Music Clubs; reviews of motion pictures, records, radio and television, *Music Clubs Magazine*; tours of European Music Festivals; broadcasts, *At Home with Music*, and guest appearances, radio and TV; author, *Dedication: The Love Story of Clara and Robert Schumann*; *Opportunities in Music* (Vocational Guidance Manual); syndicated weekly column, *Music for Everybody*.

1955-59: Editor, *Music Journal*; President, Braille Music Institute; National Committee for the Musical Arts; "Man of Music" Award, Phi Mu Alpha (Sinfonia); *Music Plus* (records); speaker for Associated Clubs, Inc.; Advisory Committee, Bridgeport University Music Department; Mayor's Committees, New York Handel Festival and George M. Cohan Memorial; author, *Fifty Years with Music*.

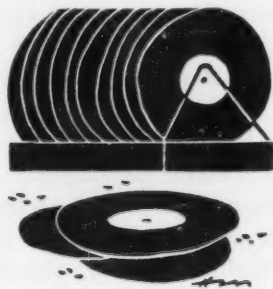
WHEN THE MAIL CARRIED US

(Continued from page 134)

still later—well, anyway, Katie nailed down the job for five years. When Sig came back from military service he moved over to the *Times'* sports department. It was all very amicable, as has been proved by the fact that Sig and Katie are still married.

Sig Spaeth can do more things at one time than any living person—and do them well. He can bid six no trump, detect the origin of *Yes, We Have No Bananas*, lob a tennis ball over a net, organize a barber shop quartet and answer all the questions on a quiz program while filling a lecture engagement in Anchorage, Alaska.

I run into Sig quite frequently at the Tuesday luncheons of the Dutch Treat Club. Somehow every time I see him we exchange a look that conjures up a friendship that has lasted almost fifty years, and his strong grip when he shakes my hand portends hope and joy for the future. All honor to you, Sig Spaeth, today! ▶▶▶



TEXACO SALUTES SIGMUND SPAETH "AMERICA'S MAN OF MUSIC"

Few, if any, have done more to advance the enjoyment and appreciation of music than Sigmund Spaeth.

Texaco is particularly happy to help America celebrate his Golden Jubilee,—for he has been a part of Texaco for many years.

In fact—Dr. Spaeth appeared in 1940 on the original Texaco Opera Quiz—the informative intermission feature of the Metropolitan Opera Broadcasts, which we have been privileged to sponsor for 19 consecutive years. During all these seasons at the "Met" Dr. Spaeth has been a knowledgeable member of the Texaco Opera Quiz. We are proud to salute "America's Man of Music."



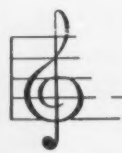
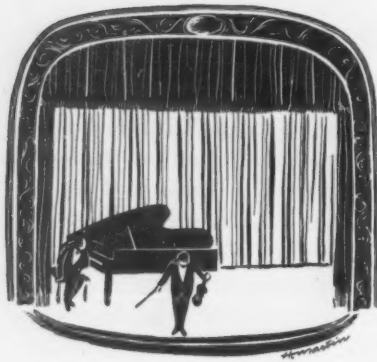
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(MUSIC JOURNAL wishes to thank all those who have helped to make this supplement possible, including donations toward the Spaeth scholarships and charities. Additional names will be listed in future in Dr. Spaeth's personal column.)

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In and Out of Tune



SIGMUND SPAETH

THE customary picture at the head of this column is omitted this month for obvious reasons. First of all, it might show a blush or two, and then also it could hardly compete with the various likenesses scattered through this section of *Music Journal*, representing a wide choice of dates, circumstances and surroundings.

Just how does one acknowledge gracefully and without embarrassment such a flattering tribute as has been concocted with a "whim of iron" by the publisher of this magazine? Should one be smug, implying that it is all well deserved? Or coy and deprecatory, with the elaborate air of modesty expressed by a bashful suitor's "Oh, you say that to all the boys"?

Having hurdled the real obstacle of an inborn diffidence and bowed an aging head to what has gradually assumed an aspect of inevitability, this editor has finally arrived at a sincerely objective attitude, so that by this time the recipient of all these generous gestures and courteous compliments appears as almost a complete stranger, in whose activities he is naturally but quite impersonally interested.

In a sense this experience may suggest that of reading one's own obituaries, with the added advantage of having all the possible criticisms politely omitted. Such a privilege has been enjoyed by only a few individuals, mostly in fiction, and this also is a disturbing thought.



ON the side of fact, it may be worth while to remind our readers that things were not always so pleasant. Only in recent years has there been a fairly general agreement and sympathetic acceptance of ideas once considered heretical and against all the traditions of the art of music. It is truly gratifying to find today that most of the artists and teachers and even the scholars and critics of music have come to recognize the need of reaching a far larger public than was considered possible, or even advisable, in the days when music was labelled as a matter of special privilege, talent and training, suffering from the burdens of intolerance, hypocrisy and snobbery, and handicapped by a national inferiority complex based upon actual and wide-spread ignorance, whose existence is still perhaps too complacently ignored.

Even less than fifty years ago there was no honest belief in such a slogan as "Music for Everybody," for its appreciation, and particularly its practice, was traditionally limited to the chosen few of special experience who spent much of their time telling their less fortunate friends that their taste was terrible. Less than 1% of our population had any conception of the significance of good music. The idea that "enjoyment" might be substituted for "appreciation" or "understanding" had apparently occurred to almost nobody, including the revolutionary suggestion that there might be a recreational pleasure in making a little music just for the fun of it, without any attempt to compete with professionals or even skilled amateurs.



THAT word "amateur" has fallen into undeserved disrepute, for in music it implies only a *love* of the art, not necessarily a lack of skill. This columnist is proud to have worn the badge of amateurism all his life, with no professional aspirations whatever, even though some of the by-products of his hobby have proved of practical value. He is deeply grateful to the many friends who have contributed to this quite unexpected tribute, and particularly to the publisher and staff members of *Music Journal* who have so efficiently carried out the details. For once in a lifetime, this column is by no means "Out of Tune." ▶▶▶



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HAWLEY ADES

(Pre-publication announcement and offer.)

THE FRED WARING MUSIC WORKSHOP has proved its unique value as a meeting ground for the experienced, practising music educator and the professional performing and creative musician. From this close association, many practical benefits have accrued; among them, *3 to Make Music* and the other collections in this series: *Gentlemen Songsters*, *Belles and Beaus*, *Sugar and Spice*, *Songfest*, *A Singing Bee*, and *Youth Sings*.

HAWLEY ADES, and the other talented composers and arrangers contributing to this series, went directly from their extensive academic music studies into the survival-of-the-fittest world of making music for a living. They have not only survived; they are continuing to grow. Through the interest generated at the Workshop, their talents have been directed toward providing fresh, imaginative materials that remain within the performing capabilities of young singers.

HIGH, MIDDLE, AND LOW, the voice classifications, make it possible for *3 to Make Music* to be used by a regular three-part mixed chorus of sopranos, altos and baritones (SAB). However, the *middle voice* has been written with additional possibilities: never going above the second line treble C, it is entirely singable by boys whose voices are in the process of change.

A BOYS' CHORUS, made up of unchanged (high), changing (middle), and changed (low) voices would find *3 to Make Music* not only singable — from cover to cover — but full of enjoyable repertory.

DR. LARA HOGGARD, editor of this series of choral collections, and nationally recognized as an authority on the problems of young singers, deserves special mention for his meticulous work in assuring the in-the-field practicality of these musical settings.

A REFERENCE COPY of *3 to Make Music* will be reserved for you and sent immediately upon publication — at no charge — if you will return the coupon at once. Do not miss this opportunity!



- Three-part Songs for Girls and Boys
- Collection by Hawley Ades
- Edited by Dr. Lara Hoggard
- Tested by the Fred Waring Workshop
- Special treatment for the Changing Boy's Voice
- Especially fine selection of songs for young singers: folk songs, fun songs; songs for Christmas, other holidays and patriotic occasions; spirituals and sacred songs
- Valuable for teaching choral techniques
- Simple vocally, yet highly effective for concert performance

PRE - PUBLICATION OFFER

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